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LITERATURE.

"CAMBRIDGE HISTORICAL SERIES." — *The Revolutionary and Napoleonic Era, 1789-1815.* By J. H. Rose. (Cambridge: The University Press.)

THE "Cambridge Historical Series," edited by Prof. G. W. Prothero, promises well, if I may judge from the first of its parts before me. This sketch of the Revolutionary and Napoleonic Era, from the pen of Mr. Rose, is, for its size, a book of no common merit. I certainly do not altogether concur with the views of the author on some passages of that marvellous drama of human nature. Some of his conclusions are perhaps without warrant; he has omitted considerations that should have been made prominent; here and there, I think, he has run into paradox. But he has admirably worked out the central idea, which he has made the cardinal feature of his work; he has grouped his facts around it with remarkable skill; he has, for the most part, placed events in their true proportions and just significance; and he has described the actors, in the great scenes he sets out, well. His narrative is well arranged and attractive; his information and research are copious; and much of his work is of sterling value, especially his account of some facts in the obscure and ill-known politics of the time, of the everchanging negotiations of 1795-1815, and of the Congress of Vienna and its many intrigues. I have detected only a few errors; and these are not of much importance, bearing in mind the general scope of the volume. The style of Mr. Rose is keen and vigorous; but I have noticed a few words and some phrases which Macaulay and Whewell would have branded as unfit for Cambridge.

The chief purpose of Mr. Rose is to show how the revolution which passed over France caused a revolution which shook the continent: how each were parts of a stupendous whole. This conception of the period is not new; but it has not hitherto been worked out with equal skill and judgment, at least in a book of small compass. Three main causes enabled France to overthrow the old order of Europe, and to send forth her ideas, amid war and terror, to triumph over the wreck of the decaying feudal monarchies. The German Empire had never recovered from the disasters of the Thirty Years' War; the long strife between Prussia and Austria had paralysed the chief states of Germany; and the blind foreign policy of the leading German powers, looking towards the East and not towards the West, made them disregard the storm when it broke out in France, and unable to quell

it even if they had the will. Again, feudalism in France was completely effete, though its institutions were far from gone. It was odious to the mass of the French nation; and this aversion to it found much sympathy in Germany, in Italy, and in other parts of the continent, though feudalism in them still had power, and even retained, in appearance, much of its vigour. Nevertheless, the soil in Central and Southern Europe was ready to receive the seeds of a great change, even though wafted from a distant clime; and this tendency had been distinctly increased by the benevolent despots of the eighteenth century. Finally, the intellectual ideas of France had been dominant for many years: these, whether they flowed from Voltaire or Rousseau, from Diderot, Helvetius, or even Turgot, were all hostile to the Ancient Régime, as it existed from the Po to the Oder; and the old continent was largely swayed by their power.

Mr. Rose has described all this very well, though he has, perhaps, exaggerated the force of the new French philosophy. His account of the Revolution, in its first years, in France is, on the whole, exceedingly good. I can only indicate points in which it may be questioned. He makes too much, perhaps, of the extreme unwisdom of the Court when the States-General met, and of the Conservative tendencies of the *Tiers Etat*. Society and government fell to pieces at once in France; and if the Revolution need not have been what it was, it was inevitable to a very great extent. He justly remarks that the political work of the National Assembly was an evanescent phantom—he has fairly sketched this creation of conceited theory; but I much doubt if he is correct in saying that its essential tendency was to centralise, though he is certainly right in showing that its social work in abolishing feudalism and all that belonged to it had enormous and far-reaching effects. He sets forth, in the main well, the succession of follies, faults, and crimes—no party in France is free from grave blame—that led to the horrors of 1793-4; and he clearly points out that it was the ambition and greed of Austria and Prussia, and of that Machiavel of women, Catharine, which, fixing on their hapless prey, Poland, gave the Revolution time to arm itself for the field. I think he overrates the importance of the Terrorist rule as the means of saving France from her foes. It gave to her forces, no doubt, an energetic impulse; but she owed more to the blunders, the selfishness, and the half-hearted weakness of the divided and jealous Allies, to the heroism of her military chiefs and her armies—nay, to the old soldiers of the fallen monarchy. The power, too, of her ideas was at this crisis immense. The evangel she proclaimed of the rights of man had prodigious influence in old Europe, before it felt the weight of her sword. It contributed largely to her success in 1792-3. It should be added that, in this part of his work, Mr. Rose has ably vindicated the foreign policy of Pitt, from the beginning of the Revolution until the time when England was unhappily forced into war with France.

The war, after the Peace of Basle, had

been, to a certain extent, transformed: it had begun to resemble one of the old wars of Europe. The onset of the coalition had failed; the Revolution in France had become less violent; the exhaustion of disenchantment had arrived; France was fighting a league of discomfited enemies. In these circumstances she came, by degrees, under the influence of the extraordinary man whose destiny it was to give to the Revolution, and to all that was best and most solid in it, an extension it would not have acquired otherwise. Mr. Rose's picture of Napoleon is vivid and striking. He does full justice to his marvellous powers; but he has hardly brought out the human side of his character. Mr. Rose, too, I believe, is quite wrong in describing Napoleon as, at any time, a Terrorist: he hated the Terror and its bloody cruelty. It is probable that he never knew Robespierre; and if he ever stooped to Jacobin rant, he abhorred Robespierre's fanatical crimes. I entirely differ from Mr. Rose, who has drawn a disadvantageous contrast between the "opportunist" conduct of Bonaparte at the outset of his astonishing career, and the "principles" of the men in power in Paris: the first exhibited the keen insight and strong common sense of a statesmanlike mind, the second was the craze of half-blind enthusiasts. It is a mark of Napoleon's commanding powers that from the first moment he tried to reconcile revolutionary France with old Europe, and to stifle the "ideology" he properly despised. But, as Mr. Rose points out very well, he fastened on what was really sound and beneficent in what the Revolution had done; he stood out from the beginning as the strong destroyer of feudalism and exclusive privilege, and as the champion of social equality, of the liberation of the soil, of the extension of just laws to all orders of men. Mr. Rose, following the confuted falsehoods of Jung, has not done justice to Napoleon at Toulon; but he has sketched the magnificent campaigns in Italy and the campaign of Egypt extremely well. He has rightly shown that Napoleon's genius as a great captain shone out from the first, but that his ambition as a conqueror was also made manifest. There can be no greater proof of Napoleon's supreme influence than his easy triumph of the 18th Brumaire. The Revolution seemed about to perish; France was menaced by a most formidable league; she was in a state of prostration, discord, and anarchy; and she turned, with a true instinct, to the deliverer she found.

Mr. Rose, as usual, has clearly sketched the great deeds of war which saved France from defeat, and made her the queen of the continent at the Peace of Amiens; but I must pass over this part of his narrative. He has described very well how Napoleon baffled Siéyes, and changed the constitution of the year VIII. into an instrument to make a great despot supreme; and, on the whole, he has done justice to the noble and creative reforms of the Consulate. He has not, however, placed in sufficient prominence the immense superiority Napoleon showed over all other Frenchmen in these conceptions; nor has he exactly indicated the nature of the results. Napoleon was the last of the

great beneficent despots; but he was far greater than his predecessors; his work has stood the infallible test of time; and if he banished "ideology" from the renovated state of France, he secured the interests the Revolution had formed; and this, and his extraordinary genius in war, were the causes of the omnipotence he long possessed in France. Mr. Rose has fairly described the events which led to the rupture of the Peace of Amiens. I think with him that England deserves the least blame; but he might have indicated that the ruling powers in England, an aristocracy of privilege and wealth, were certain to come into sharp conflict with the democratic despotism now supreme in France. Mr. Rose's account of the preparations made by Napoleon to descend on our shores, and of the naval defence of England, ending in the crowning day of Trafalgar, is one of the least satisfactory parts of his book. He inclines to the belief that Napoleon's projects were, more or less, in the nature of a feint; but this view is impossible, if his Correspondence is fairly read. It should be specially noticed that Napoleon's idea that England would overthrow her government and set up a democratic Republic, should the feared army effect a landing, shows how little he understood England, though he was well aware of her formidable power. This is the most striking instance of the inborn contempt for patriotism and national passions and instincts which was perhaps his most conspicuous fault, and which contributed so much to his tremendous fall.

I pass over Mr. Rose's account of the tragic death of the Duc D'Enghien, and of the negotiations which led to the Coalition of 1805, described remarkably well in this volume. Nor can I dwell on the triumphs of Ulm and Austerlitz. I can only glance at the two great facts: the French Empire set up in 1804, and the settlement of Germany after the Peace of Presburg. It seems to me that Napoleon had much more than personal and dynastic views in placing the imperial crown on his head: he perceived the isolation of France in Europe; and his policy was to bring her into line with the old monarchies that still held sway on the continent. On the other hand, there can be no doubt that France had no sympathy with his gigantic dream of reviving the domination of Charlemagne. Here his powerful imagination overbore his judgment; here his ambition exceeded all just limits. Mr. Rose has indicated very ably, following out the leading idea of his work, how ripe, at this period, Germany was for a great political and social change; and how, under Napoleon's auspices, she accepted what he had made permanent and vital in the Revolution in France. The course of events, since the Peace of Lunéville, had been to break the old Empire up, and to dissolve it into chaotic fragments; and German feudalism and aristocratic privilege could no longer contend against the influence of the social equality, and the material welfare, which the institutions of the Consulate and its firm government had made completely secure in France. The results were seen in the Confederation of the Rhine, and in the extension of parts of

the new order in France over whole tracts of Western and Southern Germany; and if the existence of the first was very brief, the second has been a lasting possession.

Mr. Rose, as always, has described well the complicated negotiations of 1806-7, which ended in Jena, Friedland, and Tilsit. He does full justice to the marvellous statecraft and ability of Napoleon in these events; but I do not think they give proof of the insight and wisdom he exhibited at an earlier period. Tilsit was a gigantic mistake: the alliance between an oriental despot and the crowned soldier of the French Revolution, founded on a plan to partition Europe, was in opposition to the nature of things; and the French Empire had already become an impossible portent that could not endure, a defiance to the laws that rule the world. Mr. Rose places the apogee of Napoleon's power at this moment of his career; but the Empire had far overpassed its climax. It was already creating discontent in France; it was committed to the ruinous Continental System, with its necessary results, universal conquest and the ill-will of every subject race from the Vistula to the Po and the Scheldt; and it had completely failed in its struggle with England. Yet it would be a mistake to suppose that, even in these years, Napoleon's system of internal government was a scheme of unmixing and harsh despotism. Mr. Rose ought to have given us a description of this; but he has scarcely attempted to touch the subject; and this omission is a grave shortcoming. He has probably made it because he has alleged that Napoleon's method of ruling France resembled that of the Committee of Public Safety—at least in the machinery employed—a paradox on which I shall not comment.

This volume sets forth, in the main correctly, the causes that led to the fall of Napoleon. I shall not follow Mr. Rose in detail, but shall notice positions of his that seem open to question. He has pointed out, rightly, how Napoleon's statecraft and tyranny led to the rising of Spain, the stirring of Austria in 1809, when victory hung for months in suspense, and the mighty upheaval of down-trodden Prussia; and there can be no doubt that the Continental System contributed largely to these events. He has clearly shown, too, that the Continental System was the principal cause of the quarrel with Russia, which ended in the catastrophe of 1812, and this precipitated at least Napoleon's ruin. But he has hardly made it sufficiently plain how the Continental System was itself due to the supremacy of England in every sea; and how England, therefore, from this very circumstance, became a chief author of Napoleon's fall, for she made his rule almost universally odious. On the whole, Mr. Rose, I think, overrates the effects of the rising of Prussia in 1813, and underrates the enormous power of England in bringing about the collapse of the Empire. We may accept in this matter Napoleon's judgment: "England was his greatest and most persevering enemy." Mr. Rose, too, has not dwelt enough on the consequences of the Penin-

sular War in wearing away Napoleon's military strength, and on the ambiguous, perhaps perfidious, policy of Austria at the crisis of 1813, which led the Emperor fatally astray. We must not forget his own emphatic words: it was the "Spanish allies and the Austrian match" that "really lost me the Imperial throne." The contest, too, with Rome, and the exhaustion of France, after many years of devouring war in which the nation had no interest, were potent agencies in producing the ultimate result; and to this should be added the greatest weakness of revolutionary despotism in the hour of misfortune. Mr. Rose, in considering this whole period, has hardly indicated with sufficient clearness how the principle of nationality exerted itself in Germany, and even in submissive Italy, and how this mighty force, despised by Napoleon, ran directly counter to his imperial system of power.

I shall not dwell on the gigantic contests of 1813 and 1814—the embodiment, so to speak, of the mighty forces combined to effect Napoleon's overthrow; they are very finely narrated in this book. Europe was in arms against one man, backed only by a single worn-out nation; and the ultimate result could not be doubtful. All the usual forces, as Mr. Rose shows, so powerful in war had changed sides: they upheld France in 1792-3; they were arrayed against her at the later period. The influences of the Revolution were now overborne by patriotic and national passions; and these, combined with overwhelming material power, made the efforts of Napoleon's genius fruitless. I have exceeded my limits, and must pass over the events that culminated in the fall of Paris, the sudden restoration of the house of Bourbon, and the negotiations at Vienna of the famous Congress; these are all well described in this volume, especially what occurred at Vienna. Nor can I dwell on the return from Elba, the memorable period of the Hundred Days, and the last struggle on the field of Waterloo. As to this Mr. Rose is, I believe, wrong in making the fall of La Haye Sainte as late as 6 p.m.; and he does not take sufficient account of the state of Napoleon's health in its effects on the result, especially on the operations of June 19. Things like these, however, are of no importance compared to the moral of the great events of which Mr. Rose has traced the outline. He has pointed this moral, in the main, rightly; his conclusions are, for the most part, just. The Revolution, spreading from France, was extended by Napoleon as far as the Oder, in all that was best and most fruitful in it. He leavened the continent with its most useful principles. In the extravagance of his overgrown power these influences were for a time checked; the Holy Alliance and the rule of Metternich were the successors of the Napoleonic Empire. But the seeds that were sown remained vital; they ultimately reappeared in the improved order we see over a large part of the continent, freed from feudal privilege and under equal law. The Revolution first produced these; Napoleon saved them and

made them prolific, giving them an expansion they would not have had without him—and this is not the least of his titles to renown.

WILLIAM O'CONNOR MORRIS.

The Life of Daniel Defoe. By Thomas Wright, Principal of Cowper School, Olney. (Cassells.)

THERE was certainly room for a new biography—at once sympathetic, critical, and complete—of Daniel Defoe. If the previous Lives had been satisfactory, a new biographer had the pretext of a good deal of fresh material, which has come to light since the publication of Mr. Lee's work in 1869. Even without such an excuse, readers would willingly be interested in another attempt to treat systematically a career so mysterious, and to estimate justly gifts so striking, activities so indefatigable and so versatile, morals so questionable, as those of the author of *Robinson Crusoe*. Mr. Wright says, with truth, at the outset of his preface: "With the personality of no eminent man of letters of the seventeenth and eighteenth centuries is the public less familiar than with that of Daniel Defoe."

But the previous biographies were not satisfactory. Wilson's, with all its merits, was inevitably superseded by that of Mr. Lee. The latter, the standard authority because the best compendium of material up to date, had two serious blemishes: it was an uncritical panegyric, and it was not well written. A badly written biography of one of the absolute masters of English prose is a solecism which English people could not endure for ever, even if they could be taught to look on Defoe as a flawless hero and martyr. Prof. Minto's monograph, excellent in style and painstaking in criticism, was, of course, too slight either to supersede or to supplement Mr. Lee's work. Mr. Wright, therefore, had a fair and promising field for his efforts.

The chief difficulties which confront the critic of Defoe arise out of the prodigious and many-sided energy of the man. The traits of his personal character are lost in his activity, and especially in his literary activity, like the outlines of a wheel in its rapid revolution; and it is impossible to consider him closely without bewilderment. It is the business of Defoe's biographer to remove or, at least, to lessen that bewilderment, not so much by the discovery of fresh facts as by the discovery, if possible, of some unifying principle, some dominant note of temper, some irresistible compulsion of circumstance, some hidden persistency of motive, which may help to explain the career. The task is extremely difficult; for not only were Defoe's "principles" somewhat inconsistent, but his temper was sweet, and he was not egotistic, in any deep sense of the word. He committed no resounding sins; and he was always advertising other people and things rather than himself. If *Robinson Crusoe* be as autobiographical as Mr. Wright thinks, it came towards the close of Defoe's life, when his reputation was well established.

The true key to Defoe lies in his identification with the period in which he lived. He was so true a servant of his time that he would have no principles far beyond its reach; and so able a servant that none of its interests lay outside the range of his activity. It was a great economic and commercial epoch; and Defoe was a master of economics. It was the time of the formation of Great Britain; and Defoe was the ablest English advocate of the Union. It was the time when opinion on current events began to be freely and rapidly registered; and he was the real founder of English journalism. It was the time when men were ready to find in an expansion of the essay an artistic substitute for the comedy of manners; and Defoe is the real founder of the English novel. His peculiar genius, the means by which he carried out his self-identification with his time, was in his style, in his unrivalled gift of realising and representing everything with which his mind had contact.

The satisfactory biographer of Defoe would be he who should use some such key in going through the story of his life. It must be said at once that Mr. Wright has not done so, and that his work therefore fails to be what it might have been. As we have already indicated, he announces in his preface that his object was to exhibit Defoe's "personality"; but he seems to have been led astray by that indefinite term. One's understanding of the personality of such a man as Defoe, of the unifying principle which gave to his character such self-consistency as it possessed, is not much helped when one has seen pictures of all the houses he ever inhabited; when one can refer to a ground-plan of his garden; when one knows the approximate length of his walking-stick; or even when one has been told that in his childhood he was "sometimes naughty, like other little boys." Mr. Wright announces again that two chief features of his work will be the identification in detail of the story of *Robinson Crusoe* with the story of Defoe's own life, and the exhibition of Defoe as an eminently religious man. To those features, and especially to the former, he certainly does full justice.

Crusoe, in fact, he has as much on the brain as had Mr. Gabriel Betteredge in *The Moonstone*. One of the many illustrations of the book is a portrait of the Rev. Timothy Cruso, an old schoolfellow of Defoe, whose name may have suggested that of the immortal hero. The "key" which Mr. Wright uses is the supposed fact that every cardinal event in the novel happened just twenty-seven years before a corresponding cardinal event in Defoe's life. The arithmetical process involved in using the key hangs on the corrected date of Defoe's birth (1659, instead of 1660 or 1661), ascertained by Mr. G. A. Aitken, and which therefore could not have been properly performed by previous biographers. Mr. Wright's readers must judge as to the validity of the process and the importance of the results. There is no doubt that, in the preface to the *Serious Reflections*, *Crusoe* is described (by *Crusoe* himself) as an autobiographical allegory; but, on the whole, we agree with Prof.

Minto, that "it would be rash to take what he says too literally."

As to Mr. Wright's other contention, that Defoe was pre-eminently "a man of God," and a kind of veiled Puritan divine, one feels that the new biographer has stumbled into the old pitfall of uncritical panegyric. Full of religious feeling and aspiration Defoe probably was; but no evidence brought forward by Mr. Wright will convince the world that his character was a sublimated one. In spite of *Religious Courtship* and the *Family Instructor*, in spite of the unmistakably sincere piety of the last pathetic letter, our complete and final impression of the man cannot be that of a saint. It can only be that of a man much better than many of his contemporaries, a patriot and a friend of humanity as well as a man of genius.

The first part of Mr. Wright's book, which he styles "Pamphleteer and Poet," deals with the more public and varied aspects of Defoe's career down to the publication of *Crusoe* in 1719. Through this period Mr. Wright conducts us in an easy, chatty way. The chapters are broken up into short sections, each of which is named in a lively and suggestive manner, e.g. "The Occasional Conformity Struggle: Playing Bo-Peep with God Almighty"; "At Newgate, Horrid Place: Te Deum Laudamus." It was during this part of Defoe's life that he was most closely connected with the historical events of his time; and Mr. Wright would have done well to mark the connexion more fully and with greater accuracy. Had he done so he would scarcely have described Harley in 1702 as *facile princeps* among the Whig (!) leaders; and he would have been a little more thorough in his treatment of the Union and Defoe's Scottish missions. Still, it is pleasant to go, under any kind of faithful and genial guidance, through a record of labour so incessant, of cheerfulness so undaunted, of versatility so unlimited, of literary readiness so unprecedented. Every reader must feel that he is in contact with one of the most irrepressible workers and buoyant optimists whom the world has known.

The second part of the book is headed "Novelist and Historian." This title is a little puzzling, inasmuch as a plain man, if he thought of Defoe as an historian, would think of him as the author of the *History of the Union*, with which Mr. Wright deals in his Book I. But Mr. Wright, always with *Robinson Crusoe* on the brain, has convinced himself that Defoe's novels were history and not fiction; and he can, of course, support his opinion by pointing to the "histories" of Jack Sheppard and others, including the Devil. In all this Mr. Wright seems to make the mistake about Defoe's romances which was made by "High-fliers" and Dissenters alike about the *Shortest Way*—he takes them too seriously. Defoe's power and method in fiction are defined by the *Journal of the Plague Year*, in which the verisimilitude of immediate perception is given to what had been obtained by hearsay and imagination.

Mr. Wright's method of dealing with the novels shows a characteristic of his

criticism throughout: namely, his tendency to give other people's opinions rather than his own. Thus, *Crusoe* runs a gauntlet extending from Dr. Johnson to M. Zola; and Mr. Wright is never tired of quoting from Prof. Minto, Mr. Lee, and especially Mr. Saintsbury. Such self-effacement seems a little excessive.

The chief moral puzzle of Defoe's public life, his retention in the camp of Jacobite journalism by the Ministries of George I., is treated by Mr. Wright with the charity which it deserves. We might, indeed, have expected more trenchant criticism than this: "Whether [Defoe] is to be blamed or not different persons will have different opinions. If it is dishonourable to be a spy, Defoe's conduct cannot be defended; if it is not dishonourable, let no stones be cast at him." Defoe is to be as much or as little blamed as any man who has been fortunate enough to make himself indispensable at political headquarters; and who, at a time characterised by a low standard of public honour, and in presence of a great and treacherous danger to the state, suffers himself, with views transcending those of any party, to make a living by party journalism.

The chief merits of Mr. Wright's book, besides its gossiping liveliness, are its embodiment of the latest material on the subject, and its bibliographical accuracy and fulness. Mr. Wright gives the story of Defoe's meeting with Alexander Selkirk at Bristol, and the acquisition of his papers as a basis for *Crusoe*. He hardly realises the novelty of the doctrine that these "papers" had any real existence, else he would have been more explicit as to the evidence by which it is supported.

To each section of the biography is prefixed a list of Defoe's works published within the period with which the section deals; and in the appendix Mr. Lee's list is printed with additions. Minor merits are that the book is well bound and well-printed, pleasant to handle and easy to read, and that it abounds in illustrations of all sorts.

Some blunders need correction. Louis XII. for Louis XIV. (p. 55), and Hoardley for Hoadley (p. 217), are probably printer's errors. If Mr. Wright will look into *Redgauntlet* he will find that Skiddaw's Scottish *vis-à-vis* is now called Criffel, not "Scruffell" (p. 143).

Of the style it is not necessary to say much; and it would be unfair to give specimens of it, either at its best or its worst. Readers not unduly sensitive will pardon its eccentricity for the sake of its cheerfulness, and forget its occasional bad taste in its unflinching good nature.

DAVID WATSON RANNIE.

Co-operative Production. By Benjamin Jones, with a Prefatory Note by A. H. Dyke Acland. (Oxford: Clarendon Press.)

THE problem of how to secure for the worker a fair share in the produce of his labour, is recognised as the essential feature in all the various social movements of our time; and there seems a general agreement that the solution is to be looked for in the application of the co-operative

principle in some form or other. Hence nothing can be more opportune than the appearance of the two volumes before us, which furnish a detailed history of the experiments in co-operative production which have been made during the present century, and of the success or failure by which they have been attended in each case. The subject is one which has never been adequately treated before. What has been written on the topic, in this country at least, has mainly had reference to societies of distribution, such as the Rochdale Pioneers, whose story has been so well told by Mr. Holyoake; but the more important department of co-operative production remains, as Mr. Acland says in his preface, "on many sides an unexplored field." It was well that the movement should find a chronicler who has some practical acquaintance with his subject. Mr. Acland says of our author:

"Those who have taken an interest in the co-operative movement among working men and working women in this country are well aware of the capacity of Mr. Benjamin Jones to give information on the subject. . . . I have little doubt that the historical value of this book is, and will be, very considerable."

As we have said, this history of co-operation in England is almost entirely confined within the limits of the present century. Possibly, if Mr. Jones had gone deep into medieval antiquities, he might have lighted on some anticipations of modern experiments; for, as he quotes from Prof. Marshall:

"The co-operative productive society in its rudimentary form is a product of all ages, and all races, and all places, and the independent productive societies which we find now scattered over the whole of Great Britain are representatives of a very ancient race."

However, the first attempt in this line which Mr. Jones notices is that made by the Levellers, in the early days of the Commonwealth, to form an agricultural community in Surrey. They asserted that

"all the liberties of the people were lost by the coming of William the Conqueror; and that ever since the people of God had lived under tyranny and oppression worse than that of our forefathers in Egypt. Their intention was to restore the creation to its former condition. That as God had promised to make the barren land fruitful, so now what they did was to restore the ancient community of enjoying the fruits of the earth, and to distribute the benefits thereof to the poor and needy, and to feed the hungry and clothe the naked. That they intended not to meddle with any man's property, but only with what is common and untitled, and to make it fruitful for the use of man. That the time will come when all men shall willingly come in and give up their lands and estates and submit to this community. And for all such as will come and work with them they shall have meat, drink, and clothes."

Interesting as this movement is, by reason of the close analogy which it presents to the aspirations of modern Socialists, it bore no fruit at the time, and met with summary suppression.

Modern co-operation may be said to date from the closing years of the eighteenth century, when we read of several associations of consumers being formed for the purpose of working corn-mills. Of these,

several "still remain with us in a more or less flourishing condition." This trade seems to have been one to which the co-operative principle has been most successfully applied; but always "from the consumer's side," there being "no instance where the workers have started a co-operative corn-mill."

Mr. Jones gives an interesting account of the theories and experiments associated with the name of Robert Owen, of New Lanark, to whose services as a pioneer he does full justice. Many of Owen's ideas were decidedly crude, and particular schemes, such as the Labour Exchange of 1832, ended in failure; but the impulse which his teaching and example gave to the co-operative movement in general can hardly be overrated. The same may be said of the Christian Socialists of 1850, though their efforts seemed at the time to have been utterly fruitless.

Mr. Jones notes the great disadvantages under which co-operators laboured while the old law of unlimited liability was in force, and the advantages gained by the Joint Stock Companies Act of 1862, of which they largely availed themselves.

"Without this privilege every shareholder—regardless of the amount of his holding, whether large or small—remained under an unlimited legal obligation to the full extent of his means to pay the creditors of the association in which he held shares in case the association failed to do so. Those persons, therefore, who had most to lose shrank from such a risk; and hence the practice of association would have been kept within very narrow bounds indeed if the law had remained unaltered."

Simultaneously with the great extension thus given to the movement, we remark a change in its character. It has become less ideal and more practical. "The old notion of forming and living in communities which in past years had acted so powerfully on the imaginations of many thousands of co-operators had now died out." It is true that attempts have more recently been made to revive schemes of this description, but history does not offer much encouragement in this direction. The great successes of co-operation have been achieved on quite different lines.

"Co-operators had realised the fact that half a loaf was better than none; and they had begun to see with a fair approach to unanimity that it was quite possible to apply the principle of co-operation, bit by bit, in sections, to all the circumstances of their lives, until a system of complete co-operation should finally be evolved. They had further begun to see that the effective force of machinery, with the necessary consequence of a still more minute division of labour, was altogether irresistible; and that the idea of little self-supporting colonies must give way to the infinitely grander idea, that the whole world is one family with members mutually dependent on their industrial exertions and mutually benefiting by the exchange of products."

Mr. Jones gives a full account of the co-operative efforts which have been made in every branch of industry. The successes seem to have been greatest in the corn, the cotton, and (of late years) the shoemaking trades; while in the iron and coal industries the history has up till now been "mostly one of disaster." In agriculture, which has

always fascinated the imagination of co-operative theorists, many endeavours have been made, but as yet with but moderate success, though it cannot be said that the prospect is by any means hopeless.

In the last four chapters of his work the author states the main conclusions to which his studies and experience have led him as to the future of co-operation. He considers the relative merits of the autocratic and democratic principles, and decides in favour of the latter.

"The attempts at autocratic justice by people possessed of the power to act in such a manner have not been sufficiently numerous or successful to inspire confidence among the masses of the people in the principle of autocratic action; and the comparative lack of unselfish effort on the part of the overwhelming majority of those who, by their knowledge, position, and wealth, would be pointed to as natural autocratic leaders, has not only failed to inspire confidence, but has inspired positive distrust."

After a discussion of various systems of organisation and management, Mr. Jones decides

"that the best form of democratic organisation is where the people are combined together on the basis of consumption; where for their services as capitalists or as workers the members are remunerated by the payment of such fixed interest and wages as the majority of the members of these organisations consider to be just; and where all the members receive the goods produced or the services rendered at the exact cost of producing the goods or supplying the services."

In working out this theory, Mr. Jones arrives at the conclusion that its logical consequence is a system of state and municipal socialism.

"The nation, being itself the consumer or user, should undertake to perform for itself, as part of the ordinary functions of government, everything that is required to be done, if the thing required is wanted in sufficiently large quantities to justify the formation of an establishment for doing it."

This includes the nationalisation of railways, ports, and docks. Other industries will to a large extent be municipalised, and "the voluntary co-operative associations of consumers, both individualistic and federal, come into use to fill up the gaps and vacancies that have been left." Manifestly these proposals open out too wide a field to be discussed here; but they must be received as the opinions of a thoughtful and well-informed writer, by no means devoid of practical experience.

R. SEYMOUR LONG.

Under the Red Robe. By Stanley Weyman.
In 2 Vols. (Methuen.)

My Lady Rotha: a Romance. By the Same.
(Innes.)

To the many who, upon the appearance of *A Gentleman of France*, hailed Mr. Weyman as a second Dumas, the comparative failure of his later efforts must come as a considerable disappointment. In that book Mr. Weyman proved himself a master of heroic incident, and, in a lesser degree, of a certain heroic type of character. His story hung together, too: was a rounded and complete whole; and this is a merit by no

means apparent in the later romances we are now considering. The truth is, perhaps, that Mr. Weyman is writing too much. To plan so many exciting adventures has given him, it may be supposed, no time for considering his plot; and so, while *A Gentleman of France* remains a living, sensible book, a picture, to some extent, of its time and manners, *Under the Red Robe* interests one mainly as a study in a somewhat sordid and yet sympathetic type of character, and *My Lady Rotha* compels in every chapter comparison with the best work of Mr. Henty.

It is the great Richelieu himself who pulls the strings to which Mr. Weyman's hero dances in *Under the Red Robe*; and so Gil de Berault, "bully, common bravo, gamester," breathes the very air which inspired the four great creations of Dumas. But here the resemblance ceases. Not even Aramis can be likened to this hero, whom the reader comes gradually to love, despite his duplicity. There are episodes and chapters that certainly equal any in the author's earliest book. And it must not be forgotten that in *Under the Red Robe* Mr. Weyman has, by the choice of such a hero, made it far more difficult to gain the sympathy, and keep the interest, of his readers. It is not in scene or incident that this new book falls short of the standard we had a right to expect: it is from the general scheme that dissatisfaction arises. Berault owes more of his infirmity of purpose to the indecision of his creator than to his own temperament. And yet Mr. Weyman's difficulty is one easy to understand. He has made his hero worm his way unhesitatingly into the confidence of two women, the relatives of one whom he can only hope to make his prisoner by trickery. But once within their house procrastination becomes necessary. Even when Berault can almost lay his hand upon the man, he lingers; and when at last he is driven to arrest him and is on the way back to Paris, indecision again steps in, and he sets his prisoner free. The ending is unsatisfactory, unexplained; and one finishes the book convinced that, while the author has been entirely successful in his choice and treatment of individual episodes, his plot has been spun out as chapter after chapter came to be written.

With *My Lady Rotha* this same fault becomes even more prominent. Here, indeed, Mr. Weyman seems to have had no higher aim than to lead his characters into all sorts of adventures, for which the Thirty Years' War made a fitting background. There is absolutely no reason why the romance should end where it does, nor why Rotha should ultimately choose Count Leuchtenstein for her husband, instead of the Waldgrave. The plot has, in fact, no consistency; it leads up to no inevitable and proper climax.

The infinite variety of incident in Scott and Dumas—to name but these—might make one think that nothing remains except to ring the old changes again and again. But it can at least be said that in this respect both these books are originally and admirably conceived. Occasionally, however, Mr. Weyman lays himself open to the charge of repetition. Twice in *My Lady Rotha* do the same

characters escape in the dead of night by a way whose narrowness is one of its chief dangers. And when Count Leuchtenstein retorts to an accusation of the Waldgrave's that he "had never dreamed of, never heard of, never conceived such a bargain," the reader who remembers just such an incident in *Under the Red Robe* will smile.

GRANT RICHARDS.

The Land of the Sphinx. By G. Montbard.
(Hutchinson.)

I WAS staying a few weeks ago at a little town in France. The tiny inn where I lodged was seldom visited by foreigners, but the courtyard made a brave show of carts and waggons on market days. Each evening a few gendarmes, the verger of the cathedral, and a well-to-do tradesman would come into the kitchen for a glass of wine. These visitors, ignorant of Parisian politics, were most friendly to the stranger; the conversation, though graciously inquisitive, was kindly and courteous. One evening I pulled out of my pocket a copy of the *Daily Telegraph*, for the son of my hostess was something of an English scholar; and I translated, badly enough, an account of the doings of the Licensing Committee of the London County Council. My audience, though good-natured, was intelligent, and refused to take me seriously. To these quiet French people the conduct of our metropolitan wisacres was a vast joke, and a good one: their only comment, "What wags you English are." Not unnaturally I conceived a royal notion of Gallic wit. Taking up M. Montbard's book with a solid certainty of pleasure, the result was unfortunate, unexpected.

I acknowledge, quite willingly, that no lover of Egypt can afford to be without the book; but I must admit, too, that he will regret the necessity that compels him to buy it. For it is very bad, and also very good. Were one to judge by the pictures, it were easy to prove M. Montbard an enthusiastic admirer of the Nile Valley and the *fellahin*. No artist has caught more cunningly the indescribable charm of the river as seen from Bulaq; no draughtsman has more completely seized the aspect of the Great Pyramid looming above the horizon beyond the narrow ribbon of green fields and waving palm clumps. In his portraits, at least, the artist has paid to the mummied faces of the Pharaohs the respect due from courtier to prince. He has understood, again, that the mere hewers of wood and drawers of water are not without dignity and grace, calling forth the best and most reverent pencilling. To look through the illustrations is to see the real Egypt—bright, unique, exquisite. The heart leans to the enchanter who, even in the grey London of October, can warm us by perfect glimpses of "that long summer which still girds the Nile." The tiny sketch of the Port of Alexandria disseminates a real heat, for which we are the happier. So one turns to the words of the magician with excited hope.

Can it be that M. Montbard is untrue to France, fearful lest his enthusiasm render

him ridiculous? As a writer he becomes unintelligible, if not infinitely absurd. He can draw the Sphinx with notable skill and rare poetic feeling; he can call her "that monster which possesses nothing remarkable but its size." He laughs laboriously at the "Cookites," yet speaks of the Valley of Kings with a flippancy unknown to the most personally-conducted of tourists. His drawings convey the grandeur of the obelisks; he babbles, straying far from grammar and sense in his wanton abuse: "Those stupid landmarks, those pales of Titans." His reader may never forget that the author is a Frenchman; yet has no man of ability made France appear in so absurd a rôle. We have believed, it would seem, too long in a legend that vaunts the keenness and potency of French wit. M. Montbard has failed to destroy the legends and mysterious beauty of Egypt; he has only shaken our faith in a later but quite honourable delusion. His narrative is infantile, his personages a libel on his own countrymen. Had an Englishman designed them, war, with some reason, were inevitable. There is a grim satisfaction in realising that Englishmen have not a monopoly in the trick that compels an audience to yawn. Humour of the newest contains not so much of mandragore as these foolish pages. It is impossible to be angry; great faults affect the heart, not the temper. That a man of a nation, to which artists and writers owe so huge a debt, should have builded up a jest thus stupid and irreverent is matter for tears. Had the joke succeeded, it would have deserved contempt. A cathedral is not a music hall; Egypt is sacred. But no one, save M. Montbard himself, can laugh at these pages. Even he, we may hope, is now ashamed of them. And his pictures make it easy to pardon him.

PERCY ADDLESHAW.

NEW NOVELS.

Highland Cousins. By William Black. (Sampson Low.)

Appledore Farm. By Katherine S. Macquoid. In 3 vols. (Ward & Downey.)

6,000 Tons of Gold (Innes.)

A Husband of no Importance. By Rita. "Pseudonym Library." (Fisher Unwin.)

Romances of the Old Seraglio. By H. N. Crellin. (Chatto & Windus.)

The Mill on the Usk. By Mrs. Arthur Treherne. (Kegan Paul & Co.)

An Unfinished Martyrdom, and other Stories. By A. St. John Adcock. (Bristol: Arrow-smith.)

BEGINNERS in literature are generally supposed to be ardent students of the utterances of their reviewers; and it is reported that a critic in the most obscure provincial paper has power to transport them to a seventh heaven of bliss. Were Mr. Black a beginner, a really competent critic might honestly praise *Highland Cousins* in a way that would make him happy for a week. He might speak of its graceful style, of its pleasant bits of description, of its gleams of insight; and he might make various other eulogistic

remarks which would prove very agreeable reading. But, then, nobody expects anything from the beginner, while from Mr. Black we expect a good deal, and, what is more to the purpose, we feel that we have a right to expect it. It may be unfair to complain of him for repeating his background. If his heart is in the Highlands, by all means let his stories be there also; but, if he insists on taking us these long journeys northward, he is really bound to give us something as good as he has to give at the end of it. In the new novel he is certainly a long way below his best. Its story of the worthy young man who foolishly ignores an equally worthy young woman, and lays his heart before a pair of "pathetic eyes" with nothing but ugliness behind them, is terribly worn and frayed; and it is not commended anew by Mr. Black's treatment of it. Neither the characters nor the drama in which they play their parts ever arouses really strong interest; there is a want of life everywhere, a suspicion of manufacture—the one thing which the author's really characteristic work never suggests. Allan Henderson and Jess are admirable in a wooden way that does not charm; Barbara is wicked in an equally wooden way that does not convince. Her shop lifting, for example, is introduced mechanically, as if Mr. Black felt it necessary to make her do "something bad," and did not know what else to hit upon, for he never makes us feel that the petty thefts are an inevitable outcome of her character: it is simply a push given to a story that has no vital movement of its own. Nor do the minor personages—with the single exception of the excellent Mr. MacFadyen—atone for the weakness of the principals; for Mrs. Maclean's malapropisms and the drunken MacIntyre's denunciations of whisky become mere Dickens-like tricks. And so it would seem as if the book were unsatisfactory all round. As a matter of fact, it is so because it is written by Mr. Black, not by the beginner: it owes to the temperament of which Mr. Black cannot denude himself certain pleasant qualities which recall better work.

Mrs. Macquoid is another novelist whose latest story does her much less than justice. Middle-aged and elderly readers will remember the time when musical young ladies used to play pianoforte "pieces" consisting of a setting of some popular melody with what were called "variations." *Appledore Farm* may be described as a variation of "Auld Robin Gray"; but, as in some of the melodious disguises the original air was hardly recognisable, save by a very painstaking listener, so in the novel the old ballad is "translated" to such an extent that some readers may fail to discern the familiar features. The new Robin Gray who comes to the rescue of the distressed farmer, Mr. Bryant, is not old at all; and though he acts with exceeding folly in the third volume of the story, he is a manly, honourable, kindly, and most estimable fellow, with whom no girl need be ashamed to fall in love. The new Jamie, on the contrary, is a thorough-going cad and an unmitigated blackguard, of whom it is possible to say only one good thing—that he is perfectly free from the vice of

hypocrisy. Indeed, so brutally frank is his revelation of himself to Ruth Bryant that sympathy with the love-lorn damsel is simply impossible; and the worthy Clifford, who might have a claim to such sympathy, renders the claim invalid by his really incredible lack of common sense. Mrs. Macquoid must really look to her laurels.

The anonymous story, *6,000 Tons of Gold*, is evidently the work of an author who likes plenty of elbow room. One thousand tons would have served his purpose as well as six, but he is perhaps to be congratulated on his moderation in not making it six hundred. To invent a credible story to account for the possession of such a treasure by one man is clearly impossible; but the writer's scheme is probably as satisfactory as any that would have occurred to Mr. Rider Haggard, or any other great inventive expert. The narrative of the finding of the gold—good as it undoubtedly is in its impossible way—is, however, subsidiary to the other narrative of the spending, or rather the manipulation of it; and the record of the financial operations of Richard Brent in the American money-market is always spirited, and at times really exciting. Though his aims, instead of being selfish, are entirely benevolent, he manages to make a positively unique mess of things; and, in the final chapter, what remains of his millions is solemnly shot into the sea to the immense satisfaction of everybody concerned. The financial terminology is at times a little too technical; but even the most unlearned reader will not miss the thread of a very ingenious and well-told story.

A Husband of No Importance is emphatically a book of no importance, though it will probably achieve a *succès d'estime* in virtue of that journalistic rather than literary quality which is known as "up-to-dateness." It deals principally with the doings and the sayings—especially the interminable and unspeakably wearisome sayings—of Mrs. Hex Rashleigh, a dreadful woman who writes novels intended to reform her race, goes much into society, where she delivers herself of multitudinous moral platitudes, and of course neglects her house and her husband, whom she considers a most insignificant person. Indeed, he seems so to others besides his wife, but like the immortal parrot, he thinks the more; and finally he writes a play in which Mrs. Rashleigh is held up to scorn—a proceeding which so impresses her that she bursts into tears and on the spot renounces all her new-womanish ways. Other people come into the story; but the only one who is not rather tiresome is the young Irishman, Blake Beverley, and even he is somewhat ineffective. *A Husband of no Importance* is too obviously made to sell.

Simple-minded people who like stories which, while scrupulously moral, are entirely unburdened with a moral, or indeed with any purpose whatsoever beyond the provision of light entertainment, will find in Mr. Crellin's *Romances of the Old Seraglio* something to suit them. His previous volume, *Tales of the Caliphs*, is unknown to me, and I regret my ignorance; for if the *Tales* are

as good as these *Romances* they must be very good indeed. Mr. Crellin's name seems to proclaim him a fellow-islander of Mr. Hall Caine; but he might be an Oriental, so completely has he absorbed the spirit and feeling of the Eastern story-teller. Freshness of structure, fertility of invention, and briskness of narration are all manifest in these lively pages, in which the plots and jealousies, the comedies and tragedies, of an Oriental court are treated as they might be treated by one native and to the manner born. The stories well deserve the success they are certain to command.

In her preface to *The Mill on the Usk* Mrs. Arthur Treherne writes thus:—

"I think the tale may have an especial interest to the public mind, as the scene in which the events narrated occurred in one of the loveliest valleys in South Wales, where also H.R.H. the late deeply lamented Duke of Clarence spent three days during the last autumn of his brief life."

This prepares the reader for a good deal of absurdity, but hardly for so much as is to be found in the story. It is, however, a very fair sample of "English as she is wrote" in Mrs. Treherne's pages. Detailed criticism would be waste of space.

Mr. St. John Adcock's short stories come with a kind of guarantee of quality, inasmuch as they are reprinted from certain magazines and journals which do not generally give harbourage to clumsy incompetent work. There is nothing remarkable about "An Unfinished Martyrdom" and its companion tales; but they are constructed in a business-like sort of way and in a literary manner which somewhat recalls the quieter manner of Dickens. The title-story, which tells how two elderly people took the total abstinence pledge for the sake of example, and found it too much for them, is as good as anything in the book.

JAMES ASHCROFT NOBLE.

CURRENT LITERATURE.

An Outline of English Local Government. By Edward Jenks. (Methuen.) This little volume supplies a much-needed want. Prof. Jenks tells us that he has attempted

"to state in Christian English and in concise form, the outlines of a subject usually relegated to the fathomless abysses of those professional treatises which Charles Lamb (had he been required to pronounce judgment upon them) would assuredly have classed as *biblia abiblia*—books which are no books."

The author's modest claim is fully borne out by the pages that follow; and it may be hoped that the book will do something to give to the general reader clearer ideas about a subject which, dry though it may seem, does, as Prof. Jenks says, "very substantially affect daily life." Our author begins with the smallest unit of administration, the township or parish, and gives an excellent summary of the chief features of the new organisation which has been bestowed upon it by the Act of the present year. He then deals with the intermediate areas between the parish and the county, grouping them under the head of the oldest division among them, whose functions are now almost obsolete as "The hundred and its analogues." The third section of the volume is devoted to the county, and the last to the borough. Prof. Jenks has, in general, abstained from going into the history of English local institutions

further than is necessary to explain their present forms. His book certainly gains in conciseness by this course, but possibly it loses something in interest. It might, for instance, have been worth while to point out how many of the most recent changes have been but a falling back upon very old precedents. Notably is this the case with the more popular character now given to local government. Our author does notice the old town-moot; he might have shown how strikingly it has been revived in the modern parish meeting. So, too, the district council may be considered as representing the ancient hundred-moot and the county council the shire-moot, both originally popularly elected bodies. Prof. Jenks does not seem very clear as to the origin of the term "shire"; and as to whether all counties are shires or not he might with advantage have consulted Mr. Freeman's essay on the "Shire and County" in which it is shown that our English counties fall into two well-marked classes quite different in their origin. The West-Saxon counties represent for the most part tribal settlements older than the kingdom of England or even of Wessex, and were not made but grew. In Mercia, on the other hand, the ancient divisions were obliterated by the Danish occupation, and the country was portioned out anew after the English reconquest. It is to these latter divisions alone that the appellation of "shires" (i.e., things shorn or parted off from a larger unit) properly belongs, though it is now (with a few exceptions) used indiscriminately for both classes of counties. Hence Prof. Jenks' statement that the "boundaries were not fixed arbitrarily, in the way that a modern colony is mapped out, nor even by natural geographical features," is true only of the former class; the latter seem, as Mr. Freeman argues, to have been systematically arranged around the local capital as a centre.

From Spring to Fall. By A Son of the Marshes. (Blackwoods.) Since Jefferies' lamented death his mantle has fallen upon the "Son of the Marshes." Both evince the same sympathy with nature, the same poetical appreciation of her homely moods, and a similar power of winning the confidence of bird and beast. A dozen chapters here paint the glory of the Surrey woodlands for nine months of the year, and let the reader into many secrets of their inhabitants known only to those who have carefully watched and studied their habits at all hours. Two of these essays, "In Summer Heat" and "From Weir to Mill," are admirable. The first treats of nature in the heat and drought of 1893. The author does not notice, however, that most plants flowered that year a fortnight sooner than usual. The second shows that the "Son of the Marshes" has most carefully noted the habits of otters. It would be difficult for the most watchful naturalist to add a touch to his picture. More pleasant pages dwell upon the traits of our game-birds. Few sportsmen will peruse them without knowing more of the life history of these birds. Hares only held their own in the past because of the game laws, now they are rapidly becoming extinct for want of a little more protection. A gale in winter is described with much power. The book is edited, as usual, by Mrs. Owen. All the author's many admirers must be thankful to see no diminution, whether of observation or literary skill, in this charming book.

The Building of the City Beautiful. By Joaquim Miller. (Elkin Mathews & John Lane.) Mr. Miller's is not an unknown name, for he has won a good deal of honour as a poet and hunter; some of us, too, feel friendly towards him as the author of *Memories and Rhyme*. His work has been, generally, rough, and even wilfully faulty; but something very

like genius often illumined it. Then, too, the man himself, or our fancy-woven picture of him, made us amiable critics. The words of anyone who has really lived acquire a certain potent charm, a certain unique value. Many of his admirers will no doubt like this book, because it is full of colour and force and earnestness. But the harder-hearted and more cynical of us will refuse to take it seriously. It is difficult to believe that the religious novel can ever be worth writing; it is certainly never worth reading. That the religious opinions of Joaquim Miller have an interest of their own is conceivable, but he has not in this book given himself a chance. It is as dull as a "silent woman" who speaks for many pages can make it. The story is wandering and incoherent; the ideal republic uninteresting and impossible. The whole book is a mistake, though it has passages of wonderful colour and charm. No one, save a few fanatic admirers, will read it who is not obliged to do so; and some of those who are expected to peruse its pages will not be greatly blamed if they shirk the task. We grow tired of literary men who desire to pose as preachers: the two attitudes are seldom compatible. And a man who is a hunter as well as a poet should not sink to such base ambition.

A King of Dreams and Shadows. By Salik. (Fisher Unwin.) The doom of the fairy tale was signed when King Moral ascended the throne. The days of the irresponsible, volatile, illogical, and real fairies are over. They have passed with William the Conqueror into the dust of history. Somehow this little book seems to plead earnestly for the truth of our assertion. No child could care for it; and when a child renounces the elfs and pygmies introduced to him, the self-respecting adult must do likewise. Yet Salik writes prettily, sometimes quite well, and—though the advice may seem foolhardy—should try to put his ideas into verse. The best things in the book are the occasional scraps of poetry, which have a rare quaintness and fancy. The stories are good, although too sombre, too obviously pregnant with lofty desire and serious meaning. But Salik has done sufficiently well to make us curious about his next book.

General Gordon and Lord Dundonald. (Chambers.) The lives of heroes are never out of place; and these are written soberly and carefully, doing full justice to the characters and exploits of the undaunted soldier and sailor. Every boy's library ought to possess this little volume. It abounds in admirable teachings of duty and gallantry. There is no need to dwell upon Gordon's career; but the chapter which depicts his home-life at Southampton is full of interest, and throws much light upon his earnest character. Full justice is done to the numberless daredevil victories of Dundonald, who invariably acted up to the spirit of the advice given him by Nelson in regard to naval warfare: "Never mind manoeuvres; always go at them!" By this means he captured with the *Speedy* in thirteen months fifty vessels, 122 guns, and 534 prisoners. Lord Dundonald's innocence in regard to the great Stock Exchange fraud of 1814, and the uninterrupted felicity of his married life, form the climax of a heroic life. This book is much to be commended. May England in her need find many such brave souls!

Tales from Scott. By Sir Edward Sullivan, Bart. (Elliot Stock.) This is a fascinating little volume to which Prof. Dowden has added an introduction. We consider the present experiment has abundantly justified itself. As Prof. Dowden aptly says, these "Tales from Scott"

"quickly and easily marshal my recollections, and

as I read them many things revive in my memory, gather round his narrative and enrich it. To peruse Scott's novels once again would be undoubtedly better than to read these tales; but life is not of unending duration, and leisure is a good deal shorter than life."

The memories of eight of Sir Walter's delightful books are revived by these Tales—*Waverley*, *Guy Mannering*, *The Antiquary*, *Rob Roy*, *The Black Dwarf*, *Old Mortality*, *The Bride of Lammermoor*, *A Legend of Montrose*, and *Ivanhoe*. We miss from this list Scott's masterpiece, *The Heart of Midlothian*; but as these tales are written for children, there may be reasons for its exclusion. We are glad that room was found for *Old Mortality*, the "Marmion" of the novels, as Lockhart named it.

The Russian Jews. By Leo Errera. (David Nutt.) This is a translation from the French, by Bella Löwy, of a work which was noticed at the time in the ACADEMY. The author is a Professor at the University of Brussels, and he writes with marked moderation. His pen cannot command the dramatic power of the author of *The New Exodus*, but his work is the complement to Mr. Harold Frederic's. He says, truly enough, that in persecuting Jews, Christians show themselves oblivious of the origin and the principles of their own religion. Humane solidarity, he pleads, should not be a meaningless word. The book has been well translated, and is an authority on one of the saddest scenes in this "Human Comedy."

NOTES AND NEWS.

PROF. MASPERO's long-expected work, *Les Origines*, will be published at the end of next week, simultaneously in Paris, London, and New York. It is an attempt to describe, in a manner at once interesting and accurate, all that the monuments have revealed to us concerning the earliest civilisations in the two valleys of the Nile and the Euphrates. The period dealt with covers the history of Egypt from the earliest times to the XIVth Dynasty, and the history of Chaldaea down to the twenty-fourth century B.C. The most recent discoveries of the present year have been included. The English translation has been made by Mrs. McClure, under the editorship of Prof. Sayce, who adds a preface; and will be published by the Society for Promoting Christian Knowledge. It forms a handsome demy quarto volume of more than 800 pages, with a map and 470 illustrations specially engraved for the work.

MR. T. FISHER UNWIN will shortly issue a translation of Prof. Pasquale Villari's *History of Florence*, giving a general outline of the various constitutions and forms of government, from the origin of the Commune down to a few years after the death of Dante. It has been translated by the author's wife, Mme. Linda Villari.

MESSRS. SAMPSON LOW, MARSTON & Co. will publish early in December a work in defence of the House of Lords, by Sir William T. Charley, Q.C., entitled *The Crusade Against the Constitution*.

MESSRS. WILLIAM BLACKWOOD & SONS will publish, before the end of the present month, *Behind an Eastern Veil*, being a plain tale of events occurring in the experience of a lady who had an unique opportunity of observing ladies of the upper class in Persia. The book has been edited by Mr. C. J. Wills, author of "In the Land of the Lion and Sun."

MR. R. L. STEVENSON is enthusiastic in his determination to make "The Edinburgh Edition" of his works worthy alike of the unique character of the publication and of his own reputation. For he has written a new section

of *Underwoods* and an introduction to *The Master of Ballantrae*, which are both to be included in the edition. The introduction, which may be followed by others, recalls the manner of Sir Walter Scott; and the scene is laid in the house of the author's friend, Mr. Charles Baxter, W.S., Edinburgh. The edition will possibly be enhanced by the reproduction of *The Graver and the Pen* and other rare booklets, which Mr. Stevenson and his stepson, Mr. Lloyd Osbourne, executed wholly themselves, setting the type, engraving the woodcuts, and doing all the other work. Of the quaint sketches in these literary curiosities remarkably good facsimiles have been obtained; and if they are used, the type will be presented, letter for letter, as in the original. It has been arranged to issue the first of the "Edinburgh" volumes on December 15. The edition is edited by Mr. Sidney Colvin, of the British Museum; but for the numerous excisions, alterations, and additions the author is alone responsible. The edition is, in fact, not a mere reprint, as few papers are left untouched, while much new matter is added.

MR. HEINEMANN will publish immediately a dainty little volume, entitled *A Century of German Lyrics*, translated by Mrs. Freiligrath-Kroeker. Beginning with Goethe, it contains a selection, in chronological order, of the principal lyrical poets of Germany, including not a few who are still living, and who are not so well known in England as they deserve to be.

MESSRS. HUTCHINSON have nearly ready for publication a translation, by Mr. Edward Vizetelly, of Alphonse Daudet's novel, *Fromont Junior and Risler Senior*. The ordinary edition will contain eighty-eight wood engravings, by Fromont and Hamel, from drawings by George Rouse; and an edition on large paper, limited to one hundred copies, will contain in addition twenty full-page etchings by Fernand Desmoulin.

MR. T. FISHER UNWIN announces, as the forty-fourth volume of his "Pseudonym Library," *Helen*, by Oswald Valentine, who made his first appearance in *A Passing of a Mood*, in the same series.

MR. FISHER UNWIN will also publish shortly Louis Couperus's *Majesty*, translated from the Dutch by A. Teixeira de Mattos. The hero of the book is heir to an empire, and the chief interest of the story lies in the analysis of his character.

MR. ELLIOT STOCK announces the following novels as nearly ready for publication: *Killeen: a Study of Girlhood*, by Miss O'Connor Morris; *The See-Saw of Life*, by W. A. Morley; *Max Reichner*, by H. O. Ward; and *Raymond's Folly*, by E. St. John Leigh.

THE "Home Words" publishing office are about to issue a series of cheap stories, entitled "Home Words" Library of Tales for all Readers. The first two volumes, *Almost a Crime*, by the Rev. T. S. Millington, and *A Black Diamond*, by Mr. Edward Garrett, will be ready in the course of a few days.

MESSRS. JARROLD & SONS have in the press a new book by Dr. Gordon Stables, entitled *Shireen and Her Friends: the Autobiography of a Persian Cat*, with illustrations by Mr. Harrison Weir.

TOWARDS the end of the present month, a new volume is to be added to Mr. Walter Scott's series of "Canterbury Poets,"—*Cradle Songs and Nursery Rhymes*, edited with an introduction, by Mrs. Ernest Rhys.

MR. H. R. ALLENSON will publish immediately a new volume of sermons by the Rev. F. Warburton Lewis, entitled *The Unseen Life*. The book is divided into two parts: "The Crowning of Love" and "The Life Eternal."

THE first edition of Mr. Gordon Browne's illustrated *Fairy Tales from Grimm* being exhausted, a second edition will be issued shortly by Messrs. Wells Gardner, Darton & Co.

MESSRS. W. H. ALLEN & Co. will publish next week a new edition of *Light and Shadows: being Examples of the Supernatural*, by the Rev. S. G. Lee.

MESSRS. JARROLD & SONS announce a revised edition of *The Golden Milestone*, by Mr. Scott Graham.

THE centenary of Gibbon's death will be celebrated next week: (1) by an exhibition at the British Museum of portraits, manuscripts, and relics, to be opened on Monday and to remain on view for a fortnight; and (2) by a meeting to be held on Thursday, at 4.30 p.m., at the Museum of Practical Geology, Jermyn-street, with Sir M. E. Grant Duff, president of the Royal Historical Society, in the chair, at which addresses will be delivered by Mr. Frederic Harrison and others. It is hoped also to publish a memorial volume, containing a catalogue of the objects exhibited, a report of the addresses delivered, and possibly some of Gibbon's unpublished writings—though these last, we fear, are not of any great value.

AT the meeting of the Library Association of the United Kingdom, to be held at 20, Hanover-square, on Monday next, at 8 p.m., Mr. S. Foskett, of the Camberwell Public Libraries, will make a formal reply to some views advanced by Mr. Charles Welch at the last meeting regarding the educational value of the public library movement.

MR. A. F. ETHERIDGE, sub-librarian at All Souls' College, Oxford, has been elected librarian of Lincoln's-inn, in succession to the late Mr. Nicholson.

MAX O'RELL (M. Paul Blouët) starts at once on a fourth lecturing tour in the United States and Canada. He will be absent about six months.

AT the annual meeting of the Edinburgh Bibliographical Society, held last week, Mr. John S. Gibb was elected president, and Mr. William Brown vice-president. The papers for the past session, printed for issue, with accompanying facsimiles, to the members, comprise: "Bibliographical Gleanings, 1890-93, being Additions and Corrections to his *Annals of Scottish Printing*," by Mr. J. P. Edmond; "The Ballad MSS. of C. K. Sharpe and James Skene of Rubislaw," by Mr. William Macmath; "The First Book printed by James Ballantyne, Kelso, 1799," by Mr. George P. Johnston; "Thomas Finlason and his Press, with a Hand-list of his Books," by H. G. Aldis; "Bibliographical Notes on Bishop Laud's Prayer Book, 1637 (known as Laud's Liturgy)," by Bishop Dowden.

UNIVERSITY JOTTINGS.

THE University of Oxford proposes to confer the honorary degree of M.A. upon the following: Mr. George Smith, publisher of *The Dictionary of National Biography*; Mr. George Fox, F.S.A.; and Dr. Charles Wells, the newly appointed reader in Turkish.

THE University of Cambridge has conferred the honorary degree of M.A. upon Major Henry Earle, adjutant of the University Rifle Volunteers.

THE following have been elected members of the new board of studies at Oxford for the honour school of English language and literature, in addition to the official members: Mr. D. B. Monro (provost of Oriel), Sir Frederick Pollock, Prof. W. P. Ker (of University College, London), Prof. A. A. Macdonell, Mr.

F. York Powell, the Rev. A. L. Mayhew, Mr. C. H. Firth, and Mr. H. T. Gerrans.

MR. BERNARD P. GRENFELL, Craven fellow, has been elected to a fellowship at Queen's College, Oxford, under a clause of the statutes which empowers the election of a person who shall undertake definite literary, scientific, or educational work. Mr. Grenfell will study Greek papyri in England or abroad, or will explore in Egypt with a view to the discovery of fresh documents, or will undertake other palaeographical work of importance to be approved by the college.

DR. EDWARD CAIRD, the new master of Balliol, has been elected an honorary fellow of Merton; and Prof. Bywater has been elected an honorary fellow of Queen's.

At Cambridge, Prof. J. J. Thompson has been elected president of the Philosophical Society, in succession to Prof. T. McKenny Hughes; and Mr. W. M. Fawcett has been elected president of the Antiquarian Society, in succession to Mr. Jenkinson.

A MEETING of graduates in Divinity, and other graduates interested in theological studies, will be held in the library of the Divinity School at Cambridge on Monday next, when a paper will be read by the Rev. W. R. Churton on "The Word *ἀρτέπτος* in the Decree of the Council of Chalcedon."

ON Thursday of this week, the Rev. Dr. Mills was to deliver a public lecture at Oxford, in the Indian Institute, on "The Zoroastrian and Jewish Religions"—a subject which, it may be remembered, has attracted the attention both of Prof. Cheyne and of the late James Darmesteter.

At the last meeting of the Cambridge Antiquarian Society, Mr. Bowes described a copy of Linacre's translation of *Galen De Temperamentis*, printed at Cambridge by John Siberch in 1521, which he had found in the library of Trinity College, Dublin. It differs from all other known copies in not having the second treatise, the *De Inequali Intemperie*, and consequently having eight fewer leaves. It would seem as if, after the book was printed, but before it was issued, it had been determined to include this treatise; and to do this, the last two leaves (Q 5 and 6) were cancelled, and two additional sheets (R and S) added, and the title and contents (being printed last) are made for the whole volume. The two cancelled leaves have never been noticed before, and the Dublin volume is probably unique.

For a meeting of the Oxford Architectural and Historical Society, to be held next Tuesday, Mrs. Mee has promised a paper on "The History of Kettle Hall," which was built in the first half of the seventeenth century by a president of Trinity, and which has recently come into the possession of that college.

THE University of New Zealand has been admitted to the privileges of a colonial university at Oxford.

MR. THOMAS RALEIGH, the new Quain professor of law at University College, announces a course of six lectures, to be delivered on Wednesdays, at 4.30 p.m., at Lincoln's Inn. The subject of the first lecture is "The British Empire: a Field for Comparative Law."

THE *Oxford Magazine* gives, as on previous occasions, an elaborate table, showing the places of education of the successful candidates at the recent examination for the Indian Civil Service. Out of the total of 61, Oxford has 30, Cambridge 12, and Dublin 4, while Edinburgh, Glasgow, and the Royal University of Ireland have each one. The six natives of India are widely distributed, coming from Baroda, Bombay, Calcutta (2), the Punjab, and Sind.

ORIGINAL VERSE.

TO DR. PATRICK WESTON JOYCE, IRISH FOLK-LOUIS, HISTORIAN AND MUSICIAN, IN DEDICATION OF THE FORTHCOMING IRISH SONG-BOOK IN THE NEW IRISH LIBRARY SERIES.

DEAR JOYCE, who erst so unlocked the lore
Delightful of Erin's templed shore,
That Cahir and Cashel and Cloon and Curragh
Thrilled with Her ancient past once more.

Who then so held our hearts in fee,
Of old Romance arch-shenachie,
That each, turned child amongst his children,
Saddened or smiled around your knee.

Who last the historian's full renown
Have compassed, crowning with equal crown
The dread defenders of leaguered Derry,
The fiery warders of Limerick town.

Who yet, the while, with purpose strong,
Lest famine's fierce, far scattering throng,
Lest false new fashion or party passion
Should slay or sully our ancient song,
Still fondly gleaned its failing gold
From the faltering strings of the blind and old,
From lamenting crone and crooning mother,
The whistle and drone of the field and fold;

But gathered still pure strain on strain,
So generous free from thought of gain,
No minstrel brother has asked you ever
Of your abundance, yet asked in vain.

Therefore and since of that *clairseach* crew
I most have studied to mint anew
To measure olden your treasures golden,
This garland of song is your guerdon due.

ALFRED PERCEVAL GRAVES.

MAGAZINES AND REVIEWS.

THE *Expositor* for November gives a fair idea of the varieties of tendency among theological students. Prof. Lumby contributes an orthodox essay on Ps. cx., overlooking the fact that the strictest Messianic theory of that Psalm is only tenable on the critical principles of Stade. Mr. G. B. Gray gives a really helpful and instructive introduction to some of the questions most recently raised in the criticism of Isaiah and in Biblical theology. Prof. Beet seeks to refute, on Biblical grounds, certain widely held millenarian views. Mr. John Watson gives an eloquent plea for religious optimism (with one sad misprint in the name of the author of the "City of Dreadful Night"). Prof. Cheyne protests against the assumption that the "Doctrine of Scripture" in Robertson Smith's controversial defences of 1879-80 is his final legacy on the subject, and against Prof. Lindsay's uncomprehending criticism of the Broad Church School. Prof. A. Harper has a short and by no means trustworthy essay on "Archaeology and Criticism." Lastly, Prof. A. S. Wilkins gives Part I. of an attempt to consider the evidence adduced by Mr. Rendel Harris for his new theory respecting the Western Text of the Greek Testament.

THE *Theologisch Tijdschrift* for November indicates very clearly the differences that exist between advanced liberal theology and historical criticism in Holland and the forms of theology and of criticism which in Germany might receive the same epithets. Dr. Bruining discusses the last editions of the dogmatic theological treatises of Hermann Schultz and the late R. A. Lipsius, showing how, in spite of considerable divergencies, they agree in taking up what may be called an *a priori* principle, as compared with the more revolutionary views of Dutch theologians. Dr. Herderschee gives a sketch of Bornemann's "Elementary Lessons in Christianity"—a work which fails to satisfy in all points its rather radical critic, but which he finds highly suggestive. Dr. H. Was gives a new explanation of Plato's "Symposium." A wild but learned work on the history of the

Israelites, by C. Niebuhr, is reviewed by Prof. Koster; Harnack's sketch of the history of dogma, and H. L. Oort's dissertation on the title "The Son of Man," by Dr. Bruins. There are also shorter notices of German and English books, by W. C. van Manen.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DAUDRY, Alph. Kose et Ninette. Paris: Flammarion. 8 fr. 50 c.
FRANZ, A. Kunstarthologische Aufnahmen aus Mähren. Brünn: Knauth. 8 M. 50 Pf.
HAYARD, H. L'Œuvre de P. V. Galland. Paris: May & Motteroz. 40 fr.
LE ROUX, Hugues. Notes sur la Norvège. Paris: Calmann Lévy. 3 fr. 50 c.
MAREL, P. Mer bécia: mœurs maritimes. Paris: Firmin-Didot. 3 fr. 50 c.
PITRE, G. Curiosità popolari tradizionali. Vol. XIV. Teatro popolare lucchese, a cura di G. Gianini. Torino: Loescher. 5 fr.
PIZZI, J. Storia della poesia persiana. Torino: Loescher. 10 fr.
ROGER-MILES, L. Le paysan dans l'œuvre de J. F. Millet. Paris: Flammarion. 6 fr.
SCHMIDT, E. Reise nach Südbindien. Leipzig: Engelmann. 8 M.
SEAILLES, Gabriel. Ernest Renan: Essai de Biographie psychologique. Paris: Didier. 3 fr. 50 c.
WYZEWA, Tédor de. En Allemagne: l'art et les mœurs. Paris: Didier. 3 fr. 50 c.

THEOLOGY, ETC.

- HAUPT, E. Die eschatologischen Aussagen Jesu in den synoptischen Evangelien. Berlin: Reuther. 3 M. 60 Pf.
MÜLLER, D. H. Ezechiel-Studien. Berlin: Reuther. 3 M.
RÉHORE, V. Science des Religions du passé et de l'avenir, du judaïsme et du christianisme. Paris: Pedone-Lauriel. 7 fr. 50 c.

HISTORY, LAW, ETC.

- BACK, S. R. Meir ben Baruch aus Rothenburg. Gedenkschrift zur 600. Jahreswende seines Todes. 1. Bd. Frankfurt-a.-M.: Kaufmann. 3 M. 50 Pf.
FORSTER rerum austriacarum. 47. II. Plus VI. u. Josef II., 1782-1784. Von H. Schlitter. Leipzig: Freytag. 3 M. 40 Pf.
FOURNIER, Marcel, et Ch. ENOEL. Les Statuts et privilèges des universités françaises depuis leur fondation jusqu'en 1789. 2e Partie. Sixième Série. T. IV. L'Université de Strasbourg et les Académies protestantes françaises. Fasc. 1. Strasbourg. Paris: Larose. 30 fr.
HAUKE, F. Die geschichtlichen Grundlagen des M. narchenrechts. Wien: Braumüller. 3 M.
KÄRNERRECHENUNGEN der Stadt Hamburg. 7. Bd. 1565-1582. Von K. Koppmann. Hamburg: Gräfe. 10 M.
KLEINPAUL, R. Das Mittelalter. 1. Bd. Leipzig: Schmidt u. Günther. 16 M.
MITTEILUNGEN aus dem vaticanischen Archiv. 2. Bd. Eine Wiener Briefsammlung zur Geschichte d. Deutschen Reiches u. der österreichischen Länder in der 2. Hälfte d. 13. Jahrh. Leipzig: Freytag. 7 M. 20 Pf.
MOLLWO, O. Die ältesten ägyptischen Zählrollen. Lübeck: Schmidt. 1 M. 50 Pf.
PLATH, K. Die Königsalzen der Merowinger u. Karolinger. I. Disparium. Berlin: Siebert. 5 M.
PUBLIKATIONEN aus den k. preussischen Staatsarchiven. 60. Bd. Hessisches Urkundenbuch. 2. Abth. 3. Bd. 1359-1376. Leipzig: Hirzel. 24 M.
RICARD, Mgr. Le Concile de 1811, d'après les papiers inédits du cardinal Fesch. Paris: Dentu. 3 fr. 50 c.
SCHULZ, H. Peter v. Murrhone (Papst Coelestin V.). 1. Thl. Berlin: Weber. 1 M. 20 Pf.
VOCABULARIUM iurisperitentie romane iussu instituti Savigniani compositum O. Gradenwitz, B. Kuebler, E. Th. Schulze. Fasc. I. a-accipio. Berlin: G. Reimer. 6 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BAUNHAUER, H. Die Resultate der Actzmethode in der kristallographischen Forschung, an e. Reihe v. kristallisierten Körpern dargestellt. Leipzig: Engelmann. 16 M.
BRANCO, W. Schwabens 125 Vulkan-Embryonen u. deren tuffgefüllte Ausbruchsröhren. Stuttgart: Schweizerbart. 12 M.
BURSE, L. Philosophie u. Erkenntnistheorie. 1. Abtlg. 1. u. 2. Thl. Leipzig: Hirzel. 6 M.
DRIESCH, H. Analytische Theorie der organischen Entwicklung. Leipzig: Engelmann. 3 M.
EISENHANS, Th. Wesen u. Entstehung d. Gewissens. Eine Psychologie der Ethik. Leipzig: Engelmann. 7 M.
HELM, G. Grundzüge der mathematischen Chemie. Leipzig: Engelmann. 3 M.
KITTEL, E. Die Gastropoden der Schichten von St. Cassian der südlichen Trias. 3. Thl. Wien: Hölder. 14 M.
PENCK, A. Morphologie der Erdoberfläche. Stuttgart: Engelhorn. 32 M.
ROTHPLETZ, A. Geotektonische Probleme. Stuttgart: Schweizerbart. 8 M.
WETTERHAN, D. Das Verhältnis der Philosophie zu der empirischen Wissenschaft v. der Natur. Leipzig: Engelmann. 2 M.
WRZECIOŃSKA, R. Der Grundgedanke der Ethik des Spinoza. Wien: Braumüller. 1 M. 40 Pf.

PHILOLOGY.

- GABELENTZ, G. v. der. Die Verwandtschaft des Baskischen m. den Berbersprachen Nord-Africas nachgewiesen. Braunschweig: Sattler. 12 M.

CORRESPONDENCE.

A CHARGE OF PLAGIARISM.

Penicuik, Midlothian: Nov. 5, 1894.

Mr. William Wallace's review of my novels in the ACADEMY of November 3 contains the following passage, which I must ask you to reprint:

"Before I leave *The Lilac Sunbonnet*, I must say that Mr. Crockett would do well to deal with the serious charge of plagiarism which has been made against him in Scotland, and which, so far as I have seen, he has not hitherto attempted to meet. That charge is to the effect that his most notable and most distinctly Hardy-esque exhibition of the humour of Scotch rusticity, the chapter entitled 'The Cuff before the Session,' has been to all appearance lifted without acknowledgment from 'Jockey and Maggy's Courtship, Part III,' a chapbook of Dugald Graham, the Skellat Bellman of Glasgow, who died in 1779, and whose works were reprinted in 1883. It has been pointed out that in the chapbook there is a dialogue which runs on thus:

"'Mither, I hae been three or four times through the Bible and the New Testament, and I never saw a repenting stool in't a'. . . . But a daft history book tells me that the first o' them was used about Rome among the Papists. . . .'

Mr. Crockett's chapter contains this:

"'Mother, I've been through the Testaments mair nor yince—the New Testament mair nor twice—an' I never saw naethin about stools o' repentance in the house o' God. But my son Saunders was readin' to me the ither nicht in a fule history buik, and there it said that among the Papists,' &c."

The "serious charge" has already done duty in the *Glasgow Herald* and in the *Literary World*.

"I have said it thrice:

What I tell you three times is true!"

says another Bellman, whom I do know—him of *The Hunting of the Snark*. Mr. Wallace, or some one, has told the universe three times that I am a plagiarist. How true the remark is you may judge. I never saw or, to my knowledge, even heard of the works of Dugald Graham, the Skellat Bellman of Glasgow. I saw his name printed for the first time in the accusation of plagiarism itself.

But I did read, a year or so before writing the *Lilac Sunbonnet*, an old anonymous chapbook, one of a multitude such which I then studied; and in that tract, as in my novel, and as in a familiar ingle-nook tale told in every farm-kitchen in Galloway, a man gets his mother to plead his cause before the Kirk Session.

The extract from the "Bellman" refers to a daft history book for the Catholic origin of stools of repentance; so do I. The book in question is the *Scots Magazine* for February, 1757, pp. 80, 81: "Reasons for abolishing Stools of Repentance."

I conceive that, without the aid of literary and traditional sources of information—chapbooks, sermons, magazines—a writer on old times in Scotland would be in Mr. Wallace's own state of ingenuous ignorance, and would suppose, for example, that the Covenanters did not claim the power of working miracles.

As Mr. Wallace talks of "my most distinctly Hardy-esque exhibition," I may remind or inform him that he is more accurate than he wots of, and that a charge precisely parallel to that which he brings against me was urged against Mr. Thomas Hardy. He was said to have "lifted" a description of certain military manoeuvres from a forgotten old book about Georgia. This kind of thing is always going on, and I do not think that Mr. Hardy took any further notice of his Mr. William Wallace. And in this, having said my say, I propose to follow his example.

S. R. CROCKETT.

COVENANTING MIRACLES.

London: Nov. 5, 1894.

Mr. Wallace, in his review of Mr. Crockett's novels (November 3), says that, among the claims of the Covenanters, he is not aware that the working of miracles was included. Mr. Wallace may be informed that miracles of healing, of prophecy, of discerning spirits, of exorcism, and of producing, as one may say, death by denunciation, are as common as blackberries in Covenanting hagiology. Madness like Sir Uchtrede's is not more difficult to produce than sudden death! I do not think it necessary to trouble you with examples, but, if required, I can supply them to any extent.

A. LANG.

THE SEPTUAGINT VERSUS THE HEBREW TEXT OF THE BIBLE.

Oxford: Nov. 4, 1894.

Sir H. H. Howorth much mistakes me if he supposes that I implied anything injurious to him in styling him a "volunteer," or that I regarded the "eagerness" of his advocacy of far-reaching conclusions as an unqualified disadvantage. I think it fortunate that we still have a few versatile students who do not disdain subjects which to most laymen are repellent and distasteful. The ACADEMY has published not a few valuable suggestions of Sir H. H. Howorth, which, though (happily) not always new, proceed from independent study. In particular, I took note at the time, with interest, of his much-needed protest against the too confident identification of the "Pharaoh of the oppression" with Rameses II.; and, in spite of the great difficulties in Sir H. H. Howorth's own solution of the problems of Ezra and Nehemiah in the series of letters with which he opened his Septuagint campaign in 1893, I think that he deserves gratitude for raising these questions in this country as a pioneer, and I shall have occasion to state my own opinion on the subject (which connects itself with the study of several post-Exilic writings) in print elsewhere.

I am also most happy to express agreement with Sir H. H. Howorth so far as the thesis of the origin of our Hebrew text from a single archetype is concerned; but I have hitherto been inclined to believe, with Kuenen and Prof. de Goeje (who first introduced Kuenen's masterly discussion of the subject to the English public in the pages of the ACADEMY in 1871, and again in an important review in 1874), that Lagarde's idea of a considerable Jewish falsification of the Hebrew text was erroneous. I hope that this will appear to Sir H. H. Howorth a straightforward answer. There is plenty of room, I know, for investigation, and my friend, Mr. Charles, is not the least valuable of recent acquisitions to the cause of progress: his translation of the Book of Jubilees will by this time be in the hands of Sir H. H. Howorth, and his critical appendices will, I hope, not be too long delayed. Altogether, I see great, but not "stupendous," difficulties; and if I think more highly of German opinion than my critic (having seen again and again the evil consequences of relying on imperfectly trained "common sense"), I hope I may be pardoned. I have myself found continental scholars (as someone lately stated in these pages to be his own experience) "bad to follow"—simply because no scholar, English or German, is good to follow blindly; but I have also found them excellent fellow-workers.

I am sorry that Prof. Robertson Smith's name has been introduced. He never addressed a "caustic" hint to his colleagues in Old Testament research that I can recall, and he would, I think, have resented being styled distinctively a Hebraist, as I for a short time

resented it myself. Surely an Old Testament scholar will, as a general rule, become in due time an archaeologist and an historian, without, of course, ceasing to be a Hebraist and a text-critic. I cannot accept the antithesis in which Sir H. H. Howorth places me and other scholars to himself. Nor can I think his description of my own attitude towards the Massoretic text (which is that of critics in general) accurate; and when he goes on to hold me and others responsible for the plan of the Revised Version of the Old Testament, I am fairly baffled. It seemed unfortunate (to use a mild word) that such a faulty version of the Hebrew text should continue to be read in churches, and it was a duty for university scholars, when called upon, to waive any minor objections and take part in the work of revision. But I for one have constantly maintained that nothing short of a new translation from a critically revised Hebrew text was adequate to the wants of thorough Bible students: in short, that we wanted two English Bibles, one for church and the other for home use.

I will gladly co-operate with Sir H. H. Howorth, as well as with Prof. Swete, in pressing the claims of the Septuagint on Hebrew students; but were I to advocate my respected critic's theory as a whole, it seems to me that I should be helping to inflict a serious injury on critical Bible-study. Could we recover the Hebrew MSS. used by the different Septuagint translators, that would indeed be a find, and would lead, in the hands of critics, to surprising results. But, so far as we can judge of the Hebrew text used by the Septuagint translators, can we say that it is, upon an average, more satisfactory than the Massoretic text in general? Must we not apply critical methods both to the received Hebrew text and to the Septuagint? Sir H. H. Howorth would perhaps say, "Wait till you have got a thoroughly critical edition of the Septuagint." But surely this is most impractical advice. We cannot afford to wait; and even with our present Septuagint good results are every year being attained. Prof. Paul Haupt has therefore done well in encouraging the critical use of the Versions, and of a rational method of conjectural emendation, in his new English and Hebrew edition of the Old Testament, to be published by Mr. David Nutt (see detailed programme in *Johns Hopkins University Circulars*, vol. xi., No. 29, May 1892).

I wish I could write more fully, but must now withdraw from this controversy. I heartily appreciate Sir Henry Howorth's zeal, and fully accept his assurance that he could quote "the latest German memoir." It certainly had appeared to me that he fell into oversights from what I have called his "eagerness," both in minute points of detail and in grave matters of critical theory, from which more attention to "German memoirs," and, above all, a training in the methods of conscientious "pundits," might have delivered him. And I still think that he has, quite unintentionally, been unfair to the class of scholars of whom an admirable representative was the late Prof. Robertson Smith, no mere "pundit" nor mere "Hebraist," and yet no despoiler of the methods and the judgments of the best continental and English critical workers.

T. K. CHEYNE.

Cambridge: Nov. 6, 1894.

I regret to find that the last words of my letter in the ACADEMY of November 3 have been supposed to be capable of a meaning which it was certainly not my intention to convey. In endeavouring to be brief I have apparently been worse than obscure; for it was not in my thoughts to attribute to Sir Henry Howorth anything approaching to conscious misstatement. If I might be allowed to fill up the

aposiopesis indicated by the — I should do so in this way: "Is this a consequence of bad handwriting, or what two names ought we to suppose were intended by Sir Henry Howorth when he wrote 'Girgashites' and 'Ger-shonites'?"

This is all I thought, and, I believe, all I said.

W. ALDIS WRIGHT.

THE FETHARD INSCRIPTIONS, COUNTY WEXFORD.

Tonistide, Cambridge: Nov. 3, 1894.

I thank Col. Vigors for his kind criticisms on my transcript of the Baginbun inscription. As he says, the points in which his copy differs from mine are all trivial, with the exception of my error at the commencement of the second line, which he will find I had already corrected and explained in the ACADEMY for October 20.

When I visited the stone last month I took four rubbings—two with heelball and two with damp grass; I also went over my transcript, comparing it letter by letter with the original. My observation at the time, as well as all my rubbings, corroborate my version of the fifth letter of l. 1 and the concluding letters of l. 3. Perhaps the short line in the former letter goes a little more than half way across; but I feel certain that it does not go the whole way across the circular part of the character. Two of my rubbings show a distinct bar between the horizontal stroke and the circle of the third line of l. 3. On the other hand, Col. Vigors is undoubtedly right in making the cross-bar of the second θ in l. 2 a complete diameter, and in his addition of a line, approximately, but not absolutely, horizontal underneath the inscription. I noticed both these features, but did not think them sufficiently important to bring forward in the letter already mentioned.

When Col. Vigors places the three inscriptions side by side he will notice a very remarkable fact: that not only are the Carew and the Castle legends practically identical—the differences between them sink into insignificance when compared with the points of resemblance—but also that the Baginbun and the Castle inscriptions have more than a superficial similarity.

Here is a rough diagram representing the two Fethard inscriptions placed with their lines alternating one with the other. The letters are, of course, merely shown by the nearest approximations which ordinary founts of type will admit; for their true shapes I refer to the published copies (B signifies the Baginbun Stone, F the Fethard Castle Stone, and the three lines of each are represented by the Roman numerals):

B I.	Z	m	a	g	i	t
F I.		m	a	g	i	t
B II.	u	y	t	p	e	z
F II.		e	u	t	p	e
B III.		p	e	t	a	t
F III.	[t]	e	t	t	p	e

The differences here also are comparatively small when compared with the points of resemblance. The first two lines of the Baginbun Stone commence with characters peculiar to that inscription; otherwise the two inscriptions differ only in minor varieties of the form of some of the characters. I am doubtful about the first letter of line F III.; it is much injured in the original. The nondescript characters at the ends of the inscriptions, whose positions I have represented by asterisks as they cannot be reproduced in print, are not exactly alike, but they have a very strong family resemblance.

The fact that an epigraphist of the high attainments of Prof. Rhys mistook Hübner's copy of the Fethard Castle Stone for a transcript of the Baginbun Stone is especially noteworthy in this connexion.

R. A. S. MACALISTER.

Bedford Park, Chiswick: Nov. 5, 1894.

With reference to the interesting question of the Fethard Castle inscription and its relation to that on Carey Cross, may I point out that Lewis's Topographical Dictionary (quoted by Colonel Vigors) is certainly wrong in stating that "the place was given by Strongbow to Raymond Le Gros"?

The mistake arose in this way. In the Anglo-Norman poem on the Conquest of Ireland which I have recently edited for the Clarendon Press, under the title *The Song of Dermot*, it is stated in l. 3064 that Earl Richard gave Raymond, among other places, *Fethard*. This has been wrongly taken to be Fethard in co. Wexford, whereas it can conclusively be shown to have been the district now represented by the barony of Forth, co. Carlow. (See my note to the above passage.) Fethard was probably included in the grant to Hervey de Mont Maurice, consisting of two cantreds next the sea between Wexford and Waterford (Gerald, Camb. v. 233; Hoveden, i. 134). Hervey gave some of these lands, including, apparently, Fethard, to the monks of Christ Church, Canterbury, who in the year 1245 transferred them to the Cistercian Monastery De Voto (Tintern, co. Wexford). A transcript of this latter deed is set out in the *Journal of the Kilkenny Archaeological Society*, 1854-5 (pp. 217-9), and from the grant the town and church of Fethard are excepted in the following terms:

"Salvis tamen epi copo et capitulo fferensi villa et ecclesia fetherede [probably a misprint for *fetherede* = Fethard] cum suis pertinentiis que fuerunt eis a nobis per amicabilem compositionem et confirmationem aliquando concessa."

Two years earlier, in a ratification by John St. John, Bishop of Ferns, of the lands of Dunbrody (another grant of Hervey's), a similar reference is made to a portion of land lying near *manerium nostrum de Fethard* (Chart. St. Mary's Abbey, Dublin, ii. 171). From about this time Fethard belonged to the Bishop of Ferns; and it seems very probable that the castle, which was afterwards, for centuries, an episcopal residence, was erected by one of the Bishops. Hervey de Mont Maurice, who appears to have been the first Norman grantee, was, of course, not a Carew; but he married Nesta, daughter of Maurice Fitzgerald, and cousin of the first Carew, who was a brother of Raymond le Gros.

GODDARD H. ORPEN.

THE REV. GEORGE HORNER AND THE COPTIC VERSIONS.

Leibnizstrasse 9, Leipzig: Nov. 12, 1894.

Mr. Miller, in his fourth edition of Dr. Scrivener's *Plain Introduction* (vol. ii., p. 91), has given me a mingled pang of joy and pain, by mentioning his obligations to Mr. Horner for aid in respect to the Coptic Versions. I rejoice to see a good man get his due; and I grieve that the modesty of my friend compelled me to strike his name out of the proof-sheets of the *Prolegomena* to Tischendorf, and to offer to the reader all sorts of valuable Coptic research in an anonymous and impersonal form. Now that he really has been "exposed" in all the vastness of his concealed lore, kindness and modesty, I cannot deny myself the pleasure of tearing away another veil, and saying to the world of scholars that Mr. Horner helped me also in the most self-denying way.

CASPAR RENÉ GREGORY.

AN UNKNOWN (?) HYMN IN HONOUR OF ST. PATRICK.

Lyons: Nov. 2, 1894.

In the ACADEMY for October 20, Mr. Warren publishes a hymn in honour of St. Patrick, which he believes to be inedited.

It may be found (without the last verse) on p. 189 of Colgan's *Triadis Thaumaturgae* (Louvain, 1647); and M. Ulysse Chevalier also refers to it in his invaluable *Repertorium Hymnologicum*, under No. 5120.

HUGH VAGANAY

(Librarian at the Free University).

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 11, 4 p.m. Sunday Lecture: "Some Animal Defences," by Dr. Andrew Wilson.
7.30 p.m. Ethical: "How shall we Teach Religion?" by Mr. J. H. Muirhead.
MONDAY, Nov. 12, 4 p.m. Asiatic: "The Life of Ch'ü Yüan, Author of the Li Shā," by Prof. Legge; "The Stress Accent in the Modern Aryan Vernaculars of India," by Dr. G. A. Grierson.
5 p.m. London Institution: "Primitive Egypt," by Prof. W. M. Flinders Petrie.
8 p.m. Royal Academy: Demonstration, "The Lower Extremity," I., by Prof. W. Anderson.
8 p.m. Library Association: "The Educational Value of the Public Library Movement," by Mr. E. Fockett.
8.30 p.m. Geographical: "British Central Africa Protectorate," by Mr. H. H. Johnston.
TUESDAY, Nov. 13, 8 p.m. Colonial Institute: "Colonial Expansion," by Miss Flora L. Shaw.
8 p.m. Civil Engineers: Address by the President, Sir Robert Rawlinson; Distribution of Medals, &c.
8.30 p.m. Anthropological: "Korea and its People," by Mr. H. Saunders.
THURSDAY, Nov. 15, 4.30 p.m. Historical: Gibbon Commemoration, Addresses by Mr. Frederic Harrison and Others.
6 p.m. London Institution: "Wonder-working Plants," by Dr. D. Morris.
8 p.m. Royal Academy: Demonstration, "The Lower Extremity," II., by Prof. W. Anderson.
8 p.m. Linnean: "A Revision of the British Copopoda belonging to the two Genera *Bradya* and *Ectinosoma*," by Mr. Thos. Scott; "Recent Observations on the Plant Yielding Bhang (*Cannabis sativa*)," by Dr. D. Prain.
8 p.m. Chemical: "The Alkaloïds of *Cordalis* (Cora: I. Corradine, Part IV.; II. Corbaltine)," by Prof. J. J. Dobbie and Mr. A. Lauder.
FRIDAY, Nov. 16, 8 p.m. Civil Engineers: Students' Meeting, "The Economics of Direct-Current Central Stations," by Mr. John F. C. Snell.

SCIENCE.

CATULLUS AND HIS MODELS.

Catulle et ses Modèles. Par Georges Lafaye. (Paris.)

THE general object of M. Lafaye in the present work seems to be to free Catullus from the charge of being an "Alexandrian," and to prove that his work is in reality inspired by the literature of classical Greece: in other words, that Catullus, while unable to free himself entirely from more modern influences, was yet at heart in sympathy with the old Greece rather than with the new. This general view, it may be said at once, is sustained throughout with great force and lucidity; at the same time it must be confessed that in matters of detail the author is not always equally convincing.

At the commencement M. Lafaye lays down, as a general principle, that the models of a poem are mostly to be found among earlier poems in the same metre. Acting on this principle, he accepts the ordinary division of the poems of Catullus into five groups: the lyric poems, the epyllion and the elegies, and the epigrams, further subdividing the first of these groups into iambic, melic, and hendecasyllabic. In examining his views it will be most convenient to follow the same arrangement.

"The iambic poetry of Greece belongs to two main schools, the classical and the Callimachean, the latter being a somewhat short-lived reaction against the indecencies and the personalities of the former."

The history of this reaction in its main features is recounted with admirable clearness, though one might perhaps have wished a little more stress to be laid on the external influences which induced Callimachus to make his satires general instead of personal, and to treat of dead rather than of living celebrities. After all, the real reason why Callimachus wrote short pieces,

ridiculing or praising people like Thales or Simonides, was probably that these pieces were composed impromptu for recitation at entertainments, as Prof. Reitzenstein has shown was the case with the epigrams in elegiac metre. Just as one poet would be called upon to recite an epigram on some Trojan or Greek hero whose name began with A, while the next had to cap it with one on someone beginning with B, so these iambic trifles of Callimachus were in all probability extemporaneous effusions on various philosophers, poets, etc., whom he was called upon by his rival versifiers to celebrate. Similarly, when one thinks of the way in which most of the Alexandrian epigrams came to be written, one will perhaps be chary of accepting, as seriously as M. Lafaye seems to do, the criticisms on Archilochus contained in the two epigrams ascribed to Dioscurides and Meleager in *Anth. Pal.* vii. 351, 352: they read very much like mere replies to a couple of epigrams (since lost) in praise of Archilochus, and as such cannot be taken as at all conveying the real views of their authors.

"Of these two schools of iambs, Catullus, like other Romans before him, was attracted most by the earlier; and though his work shows, as was indeed inevitable, traces of more modern influences, it is with the classical satirists, and more especially Archilochus, that he has most affinity, at any rate of spirit—and affinity of spirit is more than the mere imitation of words or turns of expression."

The parallel between Catullus and Archilochus is worked out in detail, and the points both of likeness and unlikeness dwelt upon with care, the passage in which the buoyant hopefulness of the Greek is contrasted with the consistent pessimism of the Roman being particularly interesting.

But though everyone will be ready to agree with his conclusions, it must be said that M. Lafaye has hardly emphasised as much as one could have wished the real cause of that despondency in the Latin writer, which makes a poem like Catull. 32 so entirely different in spirit from anything in his model. After all, what really made Catullus despair of Rome and the world was Lesbia. He took an interest in the events of the period, as anyone living then could not fail to do; but his heart was never really in politics: if Lesbia had treated him otherwise, he would not have been anxious to die because Vatinius was likely to be elected consul. And here is, of course, the great difference between the Roman and the Greek. Archilochus was never in love in any real sense of the term—that a man should be at all seriously in love with a woman was an unknown thing in his time and for a long time afterwards; and hence that feeling which is, after all, the basis of Catullus' work was necessarily absent from that of Archilochus. Again, it may be doubted whether it is not somewhat far-fetched to dwell on the "modern" melancholy of such a passage as the end of Catull. 4, "sed hæc prius fuere." It is surely unnecessarily "modern" to find anything melancholy in it at all. There are days sometimes when the words "armaque fixit Troia, nunc placida compostus pace quiescit," seem to one the most pathetic in all the *Aeneid*; but there is no reason to suppose that Vergil meant them to be so. The temptation to read more into Catullus' work than he ever intended is very great; all the more, therefore, must one guard against it.

Passing from pure iambs to *seazons*, M. Lafaye maintains that in these Catullus must to some extent have been influenced by Hipponax, though no direct evidence of such imitation can now be adduced. More unmistakable is the influence of Archilochus. The thoroughly Archilochian nature of Catull. 37 is brought out at some length and with great clearness, though the suggestion that the Glaucus of

Archilochus Fr. 57, &c., is the prototype of Egnatius, is not very convincing.

Nor, again, is it very probable that there was ever in Archilochus anything like the passionate outburst of affection for Lesbia which breaks into the middle of Catull. 37. There is little reason to believe that the poetry of Archilochus contained any favourable reference to Neobule whatever. There is no evidence of erotic passages dealing with her at all, except Fr. 71 and 72; and these, if one reads on to the end instead of breaking off in the middle, are hardly as charming as M. Lafaye would have us believe. To suppose that Archilochus was driven to write his satires by disappointed love, is to suppose an anachronism. There is in this respect an essential feature of Catullus' poetry lacking in his models. Whether Catullus found this feature in any Alexandrian iambic writer, or whether it is an addition of his own genius, cannot now be known; but one thing may be said for certain: he did not find it in Archilochus.

"Catullus is a thorough follower of the classical school in his forcible and straightforward language, which gave to his invectives such popularity and political importance, and in his 'open-air' love of nature; but in the actual construction of his verse he is much stricter than his models, and seems to have followed the Alexandrians in the symmetrical division of his poems and in his use of the refrain."

This one will probably be ready to admit, for both these are characteristic features of Alexandrian work, though it is a little bold to say that they are "foreign to classical Greek art" and "an invention of the Alexandrians." The refrain one meets with long before the fourth century, while surely the symmetrical division of elegies, &c., is but an adaptation of the laws of choral lyric poetry to other forms of verse.

"The melic poetry of the Alexandrians is that part of their work of which we know least, but there can be no doubt that at any rate the subjective lyrics of the classical period were extensively imitated from the fourth century onwards. The great difference, however, between these imitations and their originals is, that the former have added to the bold outlines of the latter a mass of realistic detail, which, though excellent in itself, tends rather to overload and confuse the picture."

Various instances of this are given, though why one need introduce the Byzantine *Eis venphu* "Adonis" as a characteristically Alexandrian piece is not quite clear.

Catullus, M. Lafaye goes on to show, has in his melic poetry much greater affinity with the classical models than with their imitators; and this main contention may be said to be conclusively proved, though it must be confessed that in his very detailed examination of Catull. 51, M. Lafaye is occasionally led into over-subtlety. One does not require an argument of many pages to convince one that this poem has more affinity with Sappho than with the *Alcæic* pieces of Theocritus. This poem is not, M. Lafaye maintains, really a translation of Sappho in any strict sense of the word, but is constructed on the same principle as Theoc. 29: the first line is a translation, to show the reader what style of work to expect, then the poet branches off and treats the subject freely in his own way. Great stress is laid on the points in which Catullus differs from Sappho, and the suggestion that the former omits to render *ἀὶδὲ φωνέουρας* because Lesbia had not a pleasing voice is certainly delightful; but it is surely a little far-fetched to lay such emphasis on "sedens," sitting being regarded by a Roman as something degrading!

The brilliant and startling effect produced in Catull. 11 by the contrast between the Alexandrian beginning and the Lesbian end is well

brought out, while for Catull. 17 again a classical origin is claimed, though with some hesitation. But the best part of this section is the last, where M. Lafaye shows that Catullus did not imitate Alcæus, and why: a couple of pages of lucid reasoning which cannot bear condensation. The fact, however, that Alcæus was the author of *Ἐρωτικά* was not necessarily such an attraction for Catullus as M. Lafaye seems to think; for these *Ἐρωτικά* were, so far as we can judge, exclusively *Παιδικά*, and as such far more sympathetic to Greek than to Roman taste.

In treating of the *Epithalamia*, M. Lafaye dwells on the very un-Alexandrian character of Catull. 61, and suggests that both the metre and much of the treatment, especially the numerous flower-images, are borrowed from Sappho; while in Catull. 62—which, in spite of its metre, he very naturally includes among the melic poems—the absence of Alexandrian influence is equally marked. Both these pieces are well illustrated by an elaborate analysis of the extant fragments of Sappho's *Epithalamia*, though it is distressing to see that he adopts Bonin's unpoetical interpretation of Fr. 94, while for Fr. 93 again he does not seem to have sufficiently examined Longus' adaptation of the passage in his *Pastoralia* 3, 33, 34. He is also in favour of the view that Sappho already employed two choirs, and argues his case powerfully, though it cannot be said that he is entirely convincing.

"Hymns in rapid lyric metres were written successfully by both Sappho and Anacreon; and therefore Catull. 34 might be an imitation of either of these writers, though its distinctly religious tone seems to render it probable that it was modelled on the former."

This view is supported by an analysis of the extant fragments of Anacreon's hymns, though here there is a serious slip or misprint which makes the Hymn to Dionysus (Fr. 2) refer to Cleobule instead of Cleobulus.

On the Attis M. Lafaye does not do much except develop Wilamowitz—there is not much else to be done. He then concludes his review of the melic poems with an enquiry into the reasons which deterred Catullus from attempting any imitation of Pindar, in the course of which he suggests that the dicta of Horace and Quintilian as to the inimitability of Pindar are based upon the expressed view of some Alexandrian, perhaps Callimachus: a suggestion which certainly sounds very plausible.

In treating of the hendecasyllables, M. Lafaye gives a short history of the metre among the Greeks from Sappho onwards. In the course of this he suggests that the verse became known as Phalæcian, owing to the fact that Phalæcius altered the *ictus* of the line from the second foot to the first; and he argues forcibly that works like the *Leschai* of Heraclides show that there must have been a large quantity of Alexandrian hendecasyllabic poetry of which nothing is now known. As to the actual models of Catullus, however, he cannot afford much information, and contents himself with a lengthy analysis of this form of poetry as treated by Catullus himself. He dwells upon the very un-Roman character of these poems and upon the opposition they could not fail to raise, and explains the licence of their language by two distinct theories. He maintains, on the one hand, that Catullus is to be regarded as the conscious champion of freedom of speech in verse, as opposed to the moral censors of the day—a view that does not sound very probable; while, on the other hand, he argues that much of the violence in these pieces is merely so much friendly "chaff" which his readers knew how to take at its proper worth; in fact, Catullus was really on perfectly friendly terms with *Furius* and *Aurelius* all the time! Of course, all this may have been so, but it

cannot be said that M. Lafaye has proved that it was.

In a very able examination of the *Idyllion* of Peleus and Thetis (Catull. 64), M. Lafaye points out in detail the various Alexandrianisms of the poem, which he divides for critical purposes into two parts: the theogamy of the beginning and end, and the romantic episode which comes between. With reference to the former of these, he dwells on the significant fact that Catullus was the earliest Roman, so far as we know, to follow the Alexandrians in applying the language of love to marriage, though the suggestion that this was done upon moral grounds is hardly to be taken seriously. In the latter, he shows with great clearness what Catullus has derived from Euripides and Apollonius, and what is his own: indeed, this whole passage, which extends over a good many pages, is an admirable specimen of the author's lucidity of exposition. Exception, however, must be taken to one matter of detail. In the course of his argument, M. Lafaye speaks of the love of the Medea of Apollonius as on a par with that of the Phædra of Euripides. She is "victime d'une force supérieure, qui la pousse à sa perte," and more to the same effect. This, as every student of the evolution of love must know, is not accurate. Between Euripides and Apollonius there is in this respect a vast difference, the difference between the old and the new. Love to the classical Greek is an external impulse, no doubt; but to the Alexandrian it is a personal emotion. The fact that the old-fashioned machinery of Aphrodite and so on is still employed, is immaterial; the two conceptions are essentially distinct, and all confusion between them must be carefully avoided.

The chapter on the elegies commences with a thorough analysis of the "Coma Berenices," which M. Lafaye regards as a complete translation from Callimachus; and this is followed by a similar treatment of the poem to Mallius—or Manlius, as our author prefers to call him. Here, however, he indulges in several theories which are, to say the least, as yet unproved, especially in his treatment of the Laodamia episode. Laodamia he regards as a companion figure to Ariadne, her misfortune having been brought about by her own misconduct, and by the impatience which made her anticipate her wedding-day, and thereby offend the gods of Marriage. This he, following Baehrens, considers to have been the Alexandrian version of the story. Whether one cares to subscribe to this very doubtful interpretation is perhaps a matter of taste; but anyhow, it is surely not accurate to describe the story of the image which Laodamia made of her dead husband as Alexandrian. If this were so, how would he propose to explain Eur. Fr. 655 (Nauck)? Again, the theory which he tacitly adopts, that the lady of this elegy is not Lesbia but some person unknown, is a painfully prosaic one, and does not really help to clear up the difficulties of the poem.

After a short and rather colourless chapter on the epigrams, M. Lafaye discusses briefly, but in a masterly way, the main question of the chronology of the poems, adopting a course midway between the theories of Baehrens and Riess, which commends itself in every way. The comparison of Catullus with the Alexandrian school in general, with which the work concludes, is again in the author's best style, and sums up the main points of his argument.

Altogether, the work may be described as a masterpiece of lucidity. The reader may find himself in disagreement with many of its details and with some of its conclusions; but the general line of argument is sustained throughout with a clearness and a fluency which at once make it delightful reading and go far towards making it convincing. E. F. M. BENECKE.

CORRESPONDENCE.

THE CONNEXION BETWEEN BABYLONIAN AND GREEK ASTRONOMY.

Barton-on-Humber.

The now universally admitted connexion between Babylonian and Greek astronomy appears very strikingly in the Tablets No. 137, 82-7-4, dated 273 B.C., and Rm. iv. 397, dated 232 B.C. These two tablets, which have been edited and translated by MM. Epping and Strassmaier, contain the names of the Signs of our Zodiac and descriptions of various single stars and star-groups in or near the ecliptic, and record a series of observations of the positions of the moon and planets. Thus, Tablet No. 137, 82-7-4, which is dated "the 38th year of Antiuku (Antiochos) and Siluku (Seleukos) the Kings," reads (l. 6):

"On the 18th—cloudy and dark. On the night of the 19th, in the morning the moon was distant about 6 *ammat* [1 *ammat* = 2' 18"] from the westerly Twin (Castor, a Geminorum)."

This specimen will show the general character of the observations recorded; and the list of the star-names which the tablets contain, and which I have translated from the Babylonian, is as follows:

1. "The westerly-one in the head of the Ram" (β Arietis).

2. "The easterly-one in the head of the Ram" (α Arietis).

In the Hipparcho-Ptolemy Star-list (150 B.C.—A.D. 150), the basis of which was the Babylonian Star-lists, this star (*Hamal* "the Ram") is described as "the one over the head which Hipparchos places at the muzzle," an illustration of slight alteration of the constellation-figures in the course of time.

3. "The Foundation" (Pleiades).

The name is a reminiscence of the time when Taurus was the leading sign. Ptolemy uses "Pleiad" collectively of the group (cf. Euripides, *Ion*, 1152); and the Pleiades ("Clusterers") derive their name from the Assyrian *kintu* ("family"), Hebrew *Kimah* (Job. ix. 9, &c.). The name reappears in the second Arabian *Manzil* (Lunar Station) *Al-thurayyā* ("the Cluster").

4. "The Yoke" or "Farrow" (α Tauri).

The ecliptic was regarded as a "yoke" laid across heaven, and as "the furrow of heaven," ploughed by the seven planets; and the name of the ecliptic became in time technically transferred to its first great star.

5. "The northern light of the Chariot" (δ Tauri).

This is the "chariot" of Auriga, not the Wain (= Ursa Major).

Ptolemy: "The one at the tip of the northern horn, the same (which) is in the right foot of the Charioteer."

6. "The southern light of the Chariot" (ζ Tauri).

7. "The westerly-one at the beginning of the Twins" (η Geminorum).

Ptolemy: "The one at the projecting foot of the leading Twin."

8. "The easterly-one at the beginning of the Twins" (μ Geminorum).

9. "The Twin of the Shepherd" (γ Geminorum)—i.e., of "the shepherd Tammuz," Tammuz (= Orion) being the adjoining constellation.

10. "The westerly Twin" (α Geminorum).

Ptolemy: "The one at the head of the leading Twin."

11. "The easterly Twin" (δ Geminorum).

12. "The westerly-one at the south of the Crab" (θ Cancrī).

13. "The centre of the Crab" (ε Cancrī).

Ptolemy: "The cloudlike collection in the breast, the centre of that called the Manger."

14. "The westerly-one at the north of the Crab" (γ Cancrī).

15. "The easterly-one at the south of the Crab" (δ Cancrī).

16. "The head of the Lion" (ε Leonis).

Ptolemy: "The more-southerly of the two in the head."

17. "The King" (α Leonis).

Ptolemy: "The one at the heart called the Little King" (*Basilikos*, Latin *Regulus*). "The Lion has at its heart a star called *Basilikos*, which the Chaldeans think is leader of the heavenly host" (Schol. in Arat. *Phainom.* 148).

18. "The small-one in the region after the King" (ρ Leonis).

That such a small star as ρ Leonis should be separately named shows how carefully the whole stellar array had been studied and mapped out.

19. "The tail of the Dog of the Lion" (θ Leonis).

It seems that a Dog was imagined after the Lion, and flying from the latter, fearing lest it should turn round; for the thirteenth Arabian *Manzil* is *Al-Auwā* ("The Howler"), and Smyth, speaking of β Virginis, says, "Piazzi calls it *Zavijava*, which is corrupted from *Zāwiyat-al-auwā*, the retreat of the barker. Ulugh Beigh has it *Min-al-auwā*—i.e., the stars of the barker, or barking bitch. These stars, β, γ, δ, and η [Virginis] and, according to Tizini, ε also, form the XIIth Lunar Mansion; of which γ is termed by Kazwini *Zāwiyah-al-auwā* (the barker's corner), being at the angle of those stars" (*Cycle of Celestial Objects*, ii. 258). This Dog was not a separate constellation, but included in Leo, as, e.g., the Goat (Capella) in Auriga. Proctor, speaking of ε, δ, γ, η, and β Virginis, says, "For some cause or other . . . this corner was called by Arabian [and other] astronomers 'the retreat of the howling dog'" (*Easy Star Lessons*, p. 109). The cause now appears, and it supplies an interesting instance of the connexion between the Arabian Lunar Mansions and Babylonia.

20. "The tail of the Lion" (δ Leonis, *Denebola* = *Dzenez-al-asad*, "Tail-of-the-Lion").

21. "The easterly foot of the Lion" (β Virginis).

Ptolemy: "The one at the top of the southern and left wing." The Howling Dog must have been represented as running away almost between the Lion's hind legs.

22. "The westerly bright-one of the Ear-of-Corn" (γ Virginis).

23. "The one called Ear-of-Corn" (Spica, α Virginis).

Ptolemy: "The one at the left band called Ear-of-Corn."

24. "The southern Claw" (α Librae).

Ptolemy: "The bright-one of those at the end of the southern Claw."

25. "The northern Claw" (δ Librae).

Ptolemy: "The bright-one of those at the end of the northern Claw."

26. "The centre-one of the head of the Scorpion" (δ Scorpionis).

Ptolemy: "The centre-one of the three bright ones in the head."

27. "The great-one of the head of the Scorpion" (ε Scorpionis).

28. "The Scorpion of death" (Antares, α Scorpionis).

The reading is doubtful. I prefer the rendering here given.

29. "The star of the region in front of PA" (θ Ophiuchi).

PA = *Papilsak* ("Winged-fire-head"), the upper western part of Sagittarius. Such a description shows that the Tablet is not the result of Greek teaching.

[30. "The star of the Left-hand"] (δ Sagittarii. *W. A. I.* III. lvii, No. 5).

Ptolemy: "The one at the grip of the left-hand."

No stars in Sagittarius or Aquarius happen

to be mentioned in these tablets; but adding from other tablets the usual stars occurring in those two signs, we get a total of thirty-six zodiacal stars or star-stations, an artificial number which, I think, is clearly connected with the thirty-six names of Ea (W. A. I. II. lv.), considered as a zodiacal power, whether lunar or otherwise. These thirty-six stars supplied the origin of the theory of the Decans, or thirty-six Genii, who ruled the Zodiac, and whose late Graeco-Egyptian names are given by Julius Firmicus (iv. 16). Decanal "theology" was a secret and important part of ancient astro-religious belief. Star No. 30 shows that the practice of naming a star from a portion of a constellation-figure is Babylonian, and not derived from the Greeks. [31. "The star of Eridu" (σ Sagittarii. Tablet K 2894).

32. "The horn of the Goat" (α and β Capricorni).

Ptolemy: "The northern of the three in the hindmost horn" (α Capricorni). "The southern one of the three" (δ Capricorni).

33. "The westerly-one in the tail of the Goat-fish" (γ Capricorni).

Ptolemy: "The foremost of the two beside the tail."

34. "The easterly-one in the tail of the Goat-fish" (δ Capricorni).

[35. "The star of the Foundation" (δ Aquarii. W. A. I. V. xlvii., No. 1).

36. "The Cord of the Fishes" (η Piscium).

Ptolemy: "The centre-one from the knot of those in the northern Cord."

"Hipparchus," says Pliny, with bated breath, "nunquam satis laudatus, . . . ausus, rem etiam Deo improbam, annuere posteris stellis" (Hist. Nat. ii. 26). But it is clear that, when he compiled his Catalogue of 1080 stars, he had much important foreign literary material to work upon. Unfortunately his works, with a comparatively insignificant exception, are lost; or we might have known more about "Nazaratos the Assyrian," the instructor of Pythagoras, a sage who "held converse with the chief of the Chaldaeans" (Clem. Alex. Strom. i. 15); and about the Babylonian mathematicians—Kidenas, Sudinas, and Naburianos (Strabo, XVI. i. 6); and doubtless concerning many others, such as Berosos, who passed on the archaic lore of the Euphrates Valley to the active Greek mind.

ROBERT BROWN, JUN.

WAS LINDUM A COLONIA?

Liverpool: Oct. 31, 1894.

The correspondence on this subject in the ACADEMY of October 21 and 28, 1893, tended to unsettle the belief that the second syllable of Lincoln is the Latin *colonia*. Mr. Bradley, the originator of the correspondence, pointed out the impossibility of direct phonetic filiation between *Lindum colonia* and the oldest English form *Lindcylene*. But there was surely ample time for the word to undergo Celtic influences in British mouths before it was transmitted by them to their Anglian conquerors. I venture to translate from the *Proceedings* of the 42nd Paillogenversammlung, held in May, 1893, a paragraph from a paper read by Prof. Pogatscher, of Prag, on the chronology of the *Umlaut* in Old English:

"One very important word is the O.E. name for Lincoln. The oldest instance that I know (not having Kemble's Codex to refer to) is to be found in the Chronicle 941-2: A has *Lincylene*: B, *Lindlase*: C, *Lindcylas*: D, *Lincolne*. Of these forms, those with *y* are proved by their mere transmission to be the older, and that with *e* is easily to be explained by the influence of the Latin form *colonia*, familiar to the scribes—an occurrence also usual elsewhere. Compare Modern English *Thames*, influenced in writing by the Lat. *Tamēis*, with the pronunciation *Temz*; and the O.E. *Temes*: or

the O.E. *Tenid*, O.E.T. 427, *Tenet*, Chron. 853, with the modern *Thames*. The form *-eylene*, which, according to O.E. phonetic laws, is due to the middle syllable, cannot be directly explained from Lat. *colonia*: because the Lat. tonic *o* would become unstressed in Old English, after the short stressed syllable *col-*, and therefore incapable either of *umlaut* or of transmitting *umlaut* to the O.E. stressed syllable. The word *colonia* has rather, as Loth points out (*Les mots latins dans les langues brittoniques*, p. 18, note), passed through the Celtic. The tonic *o* of Latin words, borrowed by Celtic, develops, in common with Brit. \ddot{c} into Brit. \ddot{u} (*Rhys Celtic Britain*, p. 303, &c., Loth, p. 67, &c.), a sound-change which, according to Loth, was already completed in the fifth century. Whether this \ddot{u} , however, as Loth states (p. 18, note), had a certain tendency towards *i*, is doubtful, if this conclusion is drawn only from the replacement of this sound [by *i*] in Old English. For, supposing that Old English, at the time of the transfer, possessed as yet no *y*, then *i* must of course have taken its place. Pursuant to this sound-change we see Bede's *Dinot* (Hist. Eccl. ii., 2) arising from Lat. *Dināus*, through [Brit.] *Dūnōt* (*Rhys*, p. 304); and Eng. *Clyde*, from Celto-Lat. *Clōta*, through old Kymric *Clūt*, later *Clūd* (*Rhys*, p. 147). So also from Lat. *colonia*, through Brit. *colūn* (Loth, p. 18), comes Bede's *Lindo-Colina* (Hist. Eccl. ii., 16, 18), which thus embalms for us in Latin the antecedent stage of O.E. *Līn(d)eylene*; whose *y* must repose upon O.E. *umlaut*, because Brit. \ddot{u} , from \ddot{o} , gives rise to no [Celtic] 'inflectio' (Loth, p. 101).

R. J. LLOYD.

SCIENCE NOTES.

At the general monthly meeting of the Royal Institution of Great Britain, held last Monday, the following donations to the fund for the promotion of experimental research at low temperatures were acknowledged: Mrs. Bloomfield Moore, £200; Lady Burdett Coutts, Sir Andrew Noble, Prof. Dewar, and the late Thomas Hawksley, £100 each; Sir Frederick Abel, Mr. J. T. Brunner, and Mr. Charles Hawksley, £50 each; Mr. Edward Frankland, £21; Sir John Lubbock, £20; Mr. W. Morris Beaufort, £10—total £801.

The first meeting of the new session of the Royal Geographical Society will be held on Monday next, at 8.30 p.m., in the theatre of the University of London, Burlington House, when Mr. H. H. Johnston will read a paper on "The British Central Africa Protectorate." Two other African communications are promised before Christmas, from M. Lionel Deele and Mr. Walter B. Harris.

At the first meeting of the Anthropological Institute, to be held at 3 Hanover-square, on Tuesday next, at 8.30 p.m., Mr. H. Sanderson will read a paper on "Korea and its People," illustrated with the optical lantern. Among the communications promised for future meetings are: "The Northern Settlements of the West Saxons," by Dr. John Beddoe; "The Ainos of Japan," by Mr. A. H. Savage Landor; "The Natives of New Guinea," by Mr. James Chalmers; and "The Ethnographic Aspect of Dancing," by Mrs. Lilly Grove.

MESSRS. W. H. ALLEN & Co. will publish next week two more volumes of the "Naturalists' Library," dealing with Monkeys, by Dr. H. O. Forbes.

PHILOLOGY NOTES.

The first meeting of the session of the Royal Asiatic Society will be held at 22, Albemarle-street, under the presidency of Lord Reay, on Tuesday next, at 4 p.m., when the two following papers will be read: "The Life of Ch'ü Yüan, Author of the Li Sao Poem, about the End of the Third Century B.C.," by Prof. Legge; and

"The Stress Accent in the Modern Aryan Vernaculars of India," by Dr. G. A. Grierson.

WE quote from the *Revue Bleue* the following estimate, by M. Bréal, of the work and character of the late James Darmesteter:—

"Le deuil en est ressenti à Londres et à Berlin comme à Paris, et cette mort si brusque éveillera de douloureuses sympathies jusque dans les villes de l'Inde, où Darmesteter avait été naguère salué comme un glorieux représentant de la science française. Doué des plus rares facultés, il s'était rendu maître, comme en se jouant, des méthodes philologiques. Les écrits qu'il a publiés dans cette direction sont de véritables chefs-d'œuvre, qu'auront cités à l'avenir aux jeunes gens comme des modèles. Sa publication du *Zend-Avesta* est un véritable monument. Mais l'érudition ne suffisait pas à cette nature ardente. La littérature, la politique l'attiraient; et quand la direction d'une grande Revue lui fut offerte, il se trouva sans effort à la hauteur de cette tâche nouvelle. Il y apporta les vues d'un esprit philosophique, nourri de tous les enseignements de l'histoire, et les passions d'un cœur généreux. Aussi le vide que laisse la disparition d'un tel homme, ne sera pas comblé. Ses amis ne se consolent pas de son départ. Le pays tout entier a perdu l'une des voix par lesquelles il avait droit de se faire entendre, et où l'on reconnaissait l'âme et l'accent de la France."

REPORTS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Oct. 27.)

S. L. GWYNN, Esq., president, in the chair.—Mr. L. M. Griffiths gave some notes on "The Sources of 'Romeo and Juliet,'" mentioning the works of Da Porto (1530), Sevin (1542), Clitlia (1553), Bandoello (1554), Boiastuan (1559), Brooke (1562), and Painter (1567), and referring to the theory that Shakspeare was also indebted to Grotto's play of "La Hadriana" (1578).—Mr. Gwynn read a paper on "The Spirit of 'Romeo and Juliet,'" in which Shakspeare has done what he has nowhere else attempted: he has written the lyrical drama of passionate love—"love the unconquered in fight" of Sophocles, love that strikes like lightning and which can only be fitly treated in tragedy. Over and over again Shakspeare has treated the passion: he has shown love at cross-purposes in the "Two Gentlemen of Verona," love masquerading in "Twelfth Night," love jesting, love serious, love despairing, love passionate, love rejected, love pursuing, love in all its moods and phases. He has made it the pivot of twenty plays, on which turns farce, comedy, or tragedy; but nowhere else has he made it the drama itself, or only once in "Antony and Cleopatra." But that is the passion of middle age, of a man and woman past their noon of life, who have tasted all the stimulants and find none like passion, and who in their enjoyment are always conscious that it is a race against time to crowd the most of joy into the space before there shall be no more enjoyment. Nothing could be less like the spirit of the lovers in the garden: their love is not an hour born, and already it takes hold upon eternity. Shakspeare has no jesting upon a love like this: there it is, he shows us it, one of the great sporadic outbreaks of Nature, a rare blessing or a rare calamity. Romeo fancying himself like to die for Rosaline is a pining creature, but Romeo in love with Juliet is his own man again and better: love is new life in his veins. Yet Shakspeare paints this irresistible attraction of two creatures for each other with a kind of terror, a sense of impending fate. It is not now the pretty idyllic view of love that the "Winter's Tale" shows us or "The Tempest," no story told with the softened accent of a man who looks back on the holiday-time of his own affections; it is not Shakspeare of the Sonnets writing of the passion that pulls a man down, the serpent of old Nile that wound about Antony; but it is the young man writing of what—more than dreams of power, or fame, or genius—occupies the imagination of imaginative youth, writing of the passion that can transmute and transfigure life. The two scenes that pass in Juliet's balcony have taken hold upon the world as perhaps no other single passage in Shakspeare: the summer moonlight is not more universal: there is the pure note, the essential poetry of

that sheer invincible, unreasoning, magnetic force which everybody has heard spoken of, which few have felt, but which possesses an eternal fascination for the human mind.—Miss Louisa Mary Davies, in a paper entitled "A Veronese Interior," dealt with the home life of the Capulet household. The conjugal relations of the master and mistress of the mansion have an air of familiarity, which gives us the sensation that the type may even now be studied from the life. These two do not depend for happiness on the dual intercommunion of soul and interchange of ideas; their hospitality is frequent and generous. So frequent is it that the servant who has to deliver the invitations to the guests for the ball ventures on his own responsibility to invite a hitherto unbidden and, in point of fact, a most unbidden guest to his master's festivity in recognition of his learning and valuable assistance. Apart from the mediaeval colouring supplied by the necessity for the continual renewing of the lights and the hostile encounter between the guests, this Capulet ball may be a picture of many a Christmas revel of our own time. But in a retired wing of the Palazzo Capulet we shall find Juliet, who must have been made the incarnate poem she is by the cloistral seclusion of the spot where she dwelt, aided by the pervasive influence of Friar Laurence. The kitchen of the mansion is on very familiar terms with the living rooms, and is throughout a scene of jocund confusion; the master at 3 a.m. is interfering with the cook and being scolded by the nurse, fussily issuing orders which are saucily disregarded. The only member of the domestic staff who seems to be at all amenable to any kind of discipline is Peter, the nurse's gentleman. But it is a comedy in itself to observe the change in the man when released from his imperious mistress's moral grip of his personality.—Mr. Arthur S. Way read a paper, entitled "England in the year of 'Romeo and Juliet,'" in which he assumed for the play the date of 1591. The contemporary events of literary, social, and political importance in England and abroad were passed in review; and the conclusion reached that the curtain of "Romeo and Juliet" went up in the presence of an audience that included brilliant courtiers, bluff sea-captains, daring privateers, and statesmen who were unselfish, keen-sighted, devoted, and unscrupulous, with poets and essayists who were intellectual and envious. How the talk before the curtain must have contrasted with the twaddle that does duty for talk now!—Mr. Leo. H. Grindon, in a paper entitled "Juliet upon the Stage," said "Romeo and Juliet" is a difficult piece for the theatre, not only by reason of the delicate care and thoughtfulness demanded by the scenery, but also because of the rare qualifications indispensable to the personator of the heroine, who must appeal almost, if not quite, as forcibly to the sympathies of the deaf who only see, as to those of the blind who only hear. Her every attitude and movement must be picturesque. In her utterance there must be no display of power or of tones such as befitt oratory. It is vitally important, again, that our actress should understand metre. She must realize the consummate skill which makes Juliet after her "prodigious birth of love" for Romeo jump into womanhood at a bound, capable of forming and effectuating the sternest resolves. She must understand that the character all the while is susceptible of interpretation only from the highest poetic standpoint; and that to ignore this, and attempt to play the part no other than realistically, is as if one were to lift the Venus de Medici from her pedestal and make her human and small by dressing her up in the newest fashion of the nineteenth century. Juliet is not to be played as if she were just a pretty and amiable young woman; she is rather to be presented as a type of beauty, simplicity and harmony—physical, moral and intellectual—all in one: Juliet and no other, in her freshness, her innocence, her ecstasy, her determination, her despair, and her death. Juliet always, never Ophelia, or Beatrice, or Helena, or Rosalind, or any other of the immortals, but Juliet, first and last. The revolution in her nature, the instant seizure of the senses, the arrest of the blood—succeeded by its quickened flow—all this, and much that follows, has no parallel in any drama, ancient or modern.—Mr. Way read a note on "The Stage and Poisoning." In Shakspeare's time the resources and power of poisoners were believed,

not only on the stage, but in courts of law and historical treatises, to have been practically unlimited. Marlowe's "Jew of Malta" (ii. 3), Webster's "White Devil" (ii. 3) and "Duchess of Malfi" (v. 2), are only samples of what would then go down with a theatrical audience. Taking such into consideration, it is no small evidence of the sobriety of Shakspeare's judgment, and his self-control in dealing with the marvellous and sensational, that the poisonings in his dramas are so slightly beyond the limits of the possible.—Mrs. Meyrick Heath, in a paper on "The Art of Dramatic Reading," dealt with the questions of voice-production, articulation, and expression. In reading a play of Shakspeare without preparation there cannot be the light and shade, the grasp of the character, the force and emphasis and careful modulation of tone and time, which go, besides correct voice-production and articulation, to make up the charm of the immortal impersonations of the dramatist.

FINE ART.

OBITUARY.

P. G. HAMERTON.

ONE or two rather chilly and ill-informed notices which have appeared of Mr. Hamerton since the first announcement, on Tuesday morning, of his death, suggest the unwelcome conclusion that it is possible for a man to do distinguished service during a whole generation, and then, by the accident of living chiefly at a distance from "the centre of things," to fail to retain a fulness of recognition which one would have thought had been finally secured.

Philip Gilbert Hamerton, who died—suddenly, it must have been—at his house at Boulogne-sur-Seine, at the beginning of the week, was one of the most sagacious and best informed of art writers, a critic whose elasticity and range of mind, whose breadth of mental vision, whose possession, too, of literary taste and of historical knowledge, placed him—it is scarcely necessary to say it—in a category altogether distinct from, and above, that of the fluent scribbler who has no knowledge, and of the blameless but bigoted sectarian painter who, if he writes, writes with no literary talent, and with no range of even artistic vision beyond the walls of his own studio. Sympathetic and careful, flexible and amply instructed, Mr. Hamerton touched no subject on which he was not heard with profit. *A Painter's Camp in the Highlands* was, perhaps, the first production that gave evidence of charm of literary style; *Etchings and Etchers*, in 1868—of which the first edition has become a desirable rarity—bore witness to the intelligence with which he studied, and to the philosophical spirit in which he deliberately considered, any special branch of art to which he consecrated his attention.

About a year after the appearance of this admirable, even though not quite finally satisfactory, text-book upon one of the most fascinating, and at that time one of the most neglected, of the autographic arts, Mr. Hamerton, in close alliance with his friend Mr. Richmond Seeley, started the *Portfolio*, an "artistic periodical," which not only survives to this day, but performs a doubly useful function in issuing, with the steadiness of a serial, monograph after monograph, each one of which is, upon its special subject, the utterance of an expert. Under Mr. Hamerton's and Mr. Seeley's guidance, the *Portfolio*, more, perhaps, than any other monthly magazine, has addressed itself with success, not at all to the idle public, but to the serious student who would wish to be a connoisseur of the arts.

Of the other works associated with Mr. Hamerton's name, the very large volume on *Landscape*—at once pictorial and literary—and the substantial tome which goes under the title of *The Graphic Arts* are probably the two

principal. To the second that I have mentioned I should give the higher place. Nowhere else is there afforded such admirable opportunity of weighing the claims of one artistic method or medium against the claims of another—not so much their actual degrees of merit (a matter practically impossible to gauge and idle to discourse about) as their individual characteristics, and their relative appropriateness for a particular labour. But by much that has not been mentioned in the few preceding lines, as well as by the books here briefly described, did Mr. Hamerton establish his claim to be esteemed as one of the most agreeable and serviceable contributors to the art literature of the time.

F. W.

DOCUMENTS RELATING TO CIMA'S ALTAR-PIECE "THE INCREDULITY OF THOMAS."

DURING the negotiations which took place in Venice in 1869 for the purchase of Cima's work for the National Gallery, the small register of expenses of the Fraternity of the Battuti (Flagellants) of Portogruaro, containing all the details of payments made for the picture, was placed by Mr. Boxall in my hands for translation; and the following extracts from the principal entries may perhaps interest the readers of the ACADEMY.

On May 28, 1497, the Brotherhood, presided over by their Master (Gastaldo = steward, administrator), Sig. Antonio Fantoni; the assistant master, Sig. Marcuardo della Frattina; their councillors; and represented by a strong number of members—altogether forty—adopted the resolution (*nem. contr.*): that orders should be given for an altar-piece, to be placed in the Church of S. Francesco at Portogruaro on the altar of St. Thomas, under whose patronage the fraternity has been established; that the work should be a painting and not a bas-relief; and that the Master should be entrusted with the charge of taking the necessary steps to effect this resolution.

In 1502 Master Angelo de Radino enters this curious item in the book: "for two gammons of bacon presented to the artist who is painting the altar-piece at Venice, 2 lire."

In 1503 the same Master adds: "paid in various instalments on account of the altar-piece of St. Thomas of Portogruaro which Master Gian Battista of Conegliano, a painter living in Venice, is now executing, 50 ducats or 310 lire."

In 1504 the Master, Benedetto Tintor—the same referred to in the inscription (now half obliterated), introduced by the artist on a label placed on the lower part of the picture on the left of spectator—enters these items relating to the completion of the work and its conveyance to Portogruaro:

"For my journey to Venice to take the money to the painter, who had urgently asked for it in a letter wherewith he threatened to leave the picture unfinished unless his request were immediately complied with—5 lire 10 soldi;

"paid on account to the painter—25 ducats, or 155 lire;

"paid also for the case of the picture—6 lire;

"to the porters—8 soldi;

"to the painter's assistants for refreshments—2 lire;

"for carriage of the case to the painter's house—4 soldi;

"for the conveyance of the picture in its case by sea to Portogruaro—6 lire 16 soldi;

* The inscription runs as follows: "At the time of Master Benedetto Tintor, of the late Angelo, of (Councillors?) Ranjio Compagno and Panigaja, of the late Paterniano . . . this work was painted by unanimous vote of the Council."

paid also to the painter of the case—2 lire;
 " for blue colour to paint the case—2 lire;
 " for three planks—15 soldi;
 " to an assistant carpenter to make the case—1 lira 5 soldi;
 " to place the picture on the altar of St. Thomas—2 lire;
 " to fit the picture on the altar, and for rope, nails and a lamp to hang in front of picture—8 lire 8 soldi."

In 1505, the Master, Daniele Fantoni, adds the following expenses:

"for a curtain to cover the picture, for an iron rod to hang the curtain from, for iron rings, cord, fittings, and for a cross to be sewn in the centre of curtain—10 lire 19 soldi;
 "paid to the painter on account—25 ducats, or 155 lire;
 "to the notary for his trouble—6 soldi."

In 1506, the Master, Giovanni Andrea Pellizaro, enters another instalment:

"paid to the painter of the altar-piece of St. Thomas—62 lire."

In 1507, the Master, Ambrogio Marangone, registers the following items relating to a suit at law initiated by the painter for the payment of the full balance or return of the picture:

"paid for legal documents, copies of them, letters to lawyers, and for witnesses, &c., &c.—48 soldi."

In 1508, the Master, Francesco Barbiere, adds other expenses for litigation and a further instalment to the artist:

"paid for copies of documents, letters to Venice, and messenger to Udine—9 lire 14 soldi;
 "to the painter, paid on account—62 lire."

In 1509, the Master, Giacomo Molinaro, makes the final entries in the register concerning the picture:

"agreeably to the amicable settlement of February 13, 1509, I have sent to the artist, through Signor Marcuardo della Frattina, on April 17, 1509, the balance still due to him in completion of the price agreed for the altar-piece of St. Thomas—74 lire 8 soldi;
 "paid to the notary, S. Bianchin, as per terms of settlement, half the amount of the expenses for the law-suit—12 lire 8 soldi;
 "paid for a copy of the receipt—1 lira."

The total expense, therefore, incurred by the Fraternity of the Battuti of Portogruaro amounted to 830 lire and 16 soldi; and as the "lira veneta" had the value of 5*s*., the amount would correspond to the insignificant sum of £17 5*s*. 9*d*. sterling. But we must not lose sight of the commercial value of money four centuries ago.

FEDERICO SACCHI.

THE ASHMOLEAN MUSEUM.

WE quote the following from the *Oxford Magazine*:

"Excellent progress has been made during the Long at the Ashmolean Museum. The spacious new rooms on the ground-floor give ample scope for the exhibition of the casts, which will there be arranged in chronological order. A large number of new casts have already arrived from Berlin and Vienna, and further additions from Athens are on the way. The new lecture-room is perfectly lighted and in all respects spacious and comfortable, and adjoining it will be found a most admirable working-room. The upstairs room, which is soon to contain the library, leaves nothing to be desired, and it is not unlikely that the library of the Architectural Society may also be housed there. Upon the top-landing, in a well-lighted space, 'Tradescant's Ark' and the rest of Ashmole's first collection will be displayed; and then in the first large room entered at the left the new treasures of Renaissance art will be shown. In fact, Mr. Fortnum has already brought down his wonderful collections; and by the middle of the Term this first room, together with a portion of

the collection of casts on the ground-floor, will probably be open to inspection. The arrangements for electric lighting are unusually complete; and the strong-room for the most valuable possessions has been skilfully placed, so that its contents may be readily wheeled out and as readily wheeled back at the hour of closing. The middle one of the three large upper rooms is to contain Greek vases and terra-cottas; and among these will be found the new acquisitions from Cyprus, just made by Mr. Myres during his recent journey. Important works of art from Sicily, not long since acquired by the Keeper of the Museum, will also soon arrive. The most spacious of the three upper rooms is to be devoted to Pre-historic and Egyptian art. It is with the greatest gratitude and pleasure that we hear of Prof. Petrie's generous gifts to the collections for this room. Substantially the best things he has are to be added to Ashmole's Museum. A small room downstairs will house the Egyptian marbles, which are too bulky for lodgement above-stairs.

"And now that the Ashmolean Museum—that is, the rooms added behind the old Randolph and Taylor Building—has been spoken of, a word is necessary about the University Galleries. The light given in the room where the Turners are exhibited is beyond all praise. It would be impossible in this climate to have a better lighted room than Mr. Christian has made of this one. The long gallery down-stairs is to be devoted to the University marbles. At last, after subjecting these really remarkable original specimens of ancient sculpture to the most various indignities and dangers, the University is housing them worthily. It may be hoped that this will encourage further gifts of original sculptures, such as abound in English country houses. A special room is to be given to inscriptions. When all arrangements, both in the Ashmolean Museum and in the University Galleries, are completed, it will dawn upon members of the University that it possesses art-collections of a most unusually varied kind. Indeed, many a town on the continent with well-known museums will rank in this respect below Oxford."

NOTES ON ART AND ARCHAEOLOGY.

THE thirteenth exhibition of the New English Art Club will open next week in the Dudley Gallery, Egyptian Hall, Piccadilly. There will also be opened next week an exhibition of pictures at the People's Palace, Mile End-road, which will remain on view until December 8.

PROF. W. M. FLINDERS PETRIE will deliver an illustrated lecture at the London Institution, on Monday next at 5 p.m., on "Primitive Egypt." Prof. Petrie has now concluded his lectures at University College, and will start immediately for Egypt, in company with Mr. B. P. Grenfell, to resume his work of archaeological exploration.

MESSRS. MACMILLAN & Co. announce a volume entitled *Select Passages from Ancient Writers illustrative of the History of Greek Sculpture*, by Mr. H. Stuart Jones, of Trinity College, Oxford.

THE Society for the Preservation of the Monuments of Ancient Egypt has issued an appeal for a special fund, to be devoted to preserving the Temple of Karnak from further decay, by pumping the water of the Nile inundation out of the ruins. Donations may be sent to the hon. treasurer, Mr. F. G. Hilton Price, 17 Collingham-gardens, S.W.; or to the hon. secretary, Mr. Edward Poynter.

AT a recent meeting of the Académie des Inscriptions, M. Homolle communicated the latest results of the French excavations at Delphi. Some more pieces of poetry have been found in the Treasury of the Athenians. One of these, now in eleven fragments, contains musical notation—this time not for the voice, but for an instrument. The words can be restored with tolerable certainty; but the notes are difficult to read, because of their great

resemblance to one another. The subject of the poem is the birth of Apollo at Delos, his coming to Delphi, and his victory over the serpent with the help of Dionysos. It can be assigned to the second century B.C., by a prayer for Athens and the Romans, with which it concludes. A second Paeon has also been found, which is dated to about the year 340 B.C., by the character of the writing, and by the names of the archons mentioned. The poet was a native of Scarphaia, in Locris; but his name is lost. Another interesting discovery is that of a sculptured figure with an inscription on the shield which was evidently the name of the artist. Unfortunately, all that can now be deciphered [is the first four letters of his patronymic, KAAA; but the form of the A shows that he was an Argive. The other recent finds include: metrical inscriptions of some length, mentioning works of art dedicated in honour of historical personages; some accounts of the fourth century; a decree in favour of Cotys, King of Thrace; several statues of Hellenistic and Roman times; four archaic statues, of the same type as the Korai of the Acropolis; fragments of interesting bronzes with *repoussé* ornament; and a Corinthian helmet in perfect preservation.

THE STAGE.

M. SARDOU'S NEW PLAY.

Paris: Nov. 3, 1894.

M. SARDOU and Mme. Sarah Bernhardt have scored another success with "Gismonda"; and it is worthy of note that this success has been attained by means far less sensational than those to which the dramatist and the actress sometimes have had recourse in order to win the applause of the public. The plot is relatively simple, the numerous characters are portrayed in bold relief, the spectacular part of the play offers a series of picturesque tableaux, and the costumes are magnificent beyond description.

The scene is laid at Athens, towards the end of the fourteenth century, during the Florentine domination. (I may here remark that, though M. Sardou's archaeological knowledge has been the subject of amusing criticisms, the result of his labours, if not absolutely correct, is highly interesting; and this is all the public care about.) But to return to our subject. Gismonda (Mme. Sarah Bernhardt), on the death of her husband, has been proclaimed Duchess-Regent of Athens during the minority of her son Francesco. In the first act, we see her surrounded by noble suitors anxious to win her heart and duchy. Foremost among these is her cousin, Zaccario Franco (M. Deval), a handsome but crafty and unscrupulous Florentine. Gismonda listens with indifference to the fine things that are said to her, and gives her suitors to understand that she is only to be won by some noble deed of valour. While the suitors protest their readiness to die for her, a shriek is heard, and Francesco's nurse rushes in to tell them that the child has fallen into the pit in which a tiger is kept. The horror-struck mother implores those around to save her son, and swears to wed the man who will do it; but no one is bold enough to face the wild beast. Suddenly a man among the crowd springs into the pit and saves the child; the rescuer proves to be one Pietro Almerio (M. Guitry), a falconer, a man of low birth, though handsome and of noble bearing. The Duchess offers him a large reward, which he disdainfully refuses; he recalls to her the vow she had made and claims its fulfilment.

Gismonda now retires to the convent of Daphne in order to gain time, and in the hope that Almerio will abandon his pretensions.

She has even despatched an envoy to the Pope, asking him to release her from her vow; but the Holy Father not only refuses her request, but, through the Bishop Sophron (M. de Max), threatens her with excommunication should she attempt to free herself by violence. In the meantime, Almerio has sought fame on the battlefield; he has annihilated the Catalans who threatened Athens; he is a popular hero, and the people threaten to revolt in his favour. The barons, alarmed at this state of affairs, manage by stratagem to imprison Almerio; but the Duchess, who admires the man, will not allow any harm to befall him.

The interest of the play culminates in the third act, which takes place amid the splendid surroundings of Gismonda's private apartments, while the scene that follows is one of the best the author of "Patrie" has ever conceived. Almerio appears before Gismonda, who tries by offers of wealth and honours to induce him to forego his claim, which she treats with scorn. Almerio obstinately refuses her offers; in impassioned tones he relates how he has loved and worshipped her for months, never hoping even to be able to approach her, but now he may dare, and he will have her. Astonished by the fervour of his passion—a thing so new to her—Gismonda changes her tactics. She becomes subtle, caressing; her beauty and sweet voice work their charm; and she holds forth the promise of such bliss that Almerio, conquered, falls at her feet and promises on the cross she wears on her bosom to renounce publicly all claim on her. No sooner has he sworn this than she turns on him with a laugh of derision and exclaims: "Away! out of my presence, wretched menial, return to your hut!"; but as he is about to retire, she adds, in a soft voice, "and leave the door open to-night."

In the next scene we learn that Gismonda has kept her promise: she has visited Almerio among the ruins of the temple of Venus. In the pale moonlight she comes forth from the hut, leaving Almerio asleep. As she is about to depart, footsteps are heard: she hides behind a broken column just in time to see the traitor Zaccario and his *âme damnée*, Gregorias, stealthily approach the abode of Almerio. Listening, she learns that it was Gregorias who intentionally dropped her son into the tiger's den, and that now they have come to murder Almerio; but at the last moment Gregorias is conscience-struck and runs away. Seizing an axe the latter has dropped, Gismonda creeps behind Zaccario, and fells him to the ground as he is about to stab her lover.

The fifth and last scene takes place amid the pomp of Palm Sunday Mass in the Basilica. In the presence of the priesthood and the court, Almerio renounces his claim to the hand of the Duchess. At the same moment, Zaccario's friends accuse Almerio of murder; he makes no attempt to deny the charge, only too happy to give his life to save Gismonda from dishonour. But Gismonda loves him; she openly proclaims his innocence and her own guilt, and, kneeling before him, craves his pardon and the privilege of becoming his wife. Thus the drama ends, amidst the peal of bells, organ music, the Hosannah of the choir, in an apotheosis of such splendour that criticism is disarmed.

It is useless attempting to give any idea of the genius displayed by Mme. Sarah Bernhardt in her new part. I can only echo the enthusiastic exclamation of a well-known critic, as the curtain fell on the last words of the third act: "Ah! la grande artiste, la grande artiste!" MM. Guity, Deval, and de Max likewise deserve the highest praise. In appearance and bearing they are living representatives of the characters portrayed by Veronese and Tiepolo.

CECIL NICHOLSON.

MUSIC.

RECENT CONCERTS.

MR. HENSCHEL gave his first "Symphony Concert" at the Queen's Hall last Thursday week. The programme opened with E. Humperdinck's Prelude to "Hänsel und Gretel," an opera which is based on one of Grimm's fairy tales, and which, at the present moment, is going the round of the German theatres. The themes are tuneful and pleasing, and the scoring very clever; but this "Prelude" scarcely makes a good concert piece: it serves, in the opera, strictly as a prelude to what follows. Mr. Frederick Dawson played Tchaikowsky's pianoforte Concerto in B flat minor, an interesting work, but of unequal merit: the thematic material is attractive, but the working out is, for the most part, showy rather than substantial. And then, again, the Concerto is very long. Mr. Dawson gave an excellent rendering of the music: his touch is refined, and his fingers are sure. The programme included Brahms's Symphony in D, but in this Mr. Henschel was not at his best. Mrs. Henschel sang the Clärchen's Songs by Beethoven.

An immense audience assembled at the Crystal Palace on Saturday. The programme was in Memoriam Mendelssohn, who died November 4, 1847. It included some of the master's finest works—the "Midsummer Night's Dream" Overture, the "Scotch" Symphony, and the "Loreley" Finale. Miss Fanny Davies played with great spirit the pianoforte Concerto in G minor. To comment on works which have long been admired, and which are still enjoyed, would be superfluous. The Crystal Palace orchestra, under the direction of Mr. Manns, is specially noted for its renderings of Beethoven, Schumann, and Mendelssohn; and on this occasion both master and men were on their mettle. It is easy to sneer at Mendelssohn: it is easy to point out that he was a little lower than some of his predecessors; but it is far better to recognise what was good and great in his work, and to feel that he did not live and labour in vain.

The Monday Popular programme concluded with a pianoforte Quintet in F from the pen of Mr. Moir Clark, a young composer, for some time a pupil of Mr. Prout's at the Royal Academy. The writing is not always of the true "chamber" order, and Mr. Clark is still in his "storm and stress" period; but the work undeniably shows talent and promise. There is a welcome freshness in the music, and the composer is skilled in the art of development. The two middle movements—Andante and Allegro—are, to our thinking, the strongest, while the Finale is the weakest. The Quintet was well interpreted by Miss Fanny Davies, Mlle. Wietrowetz, and Messrs. Ries, Gibson, and Whitehouse. The last-named gave as violoncello solos Dvorák's "Waldesruhe," a small but beautiful tone-picture; and an Allegro Appassionato by Saint Saëns, a clever piece, though not in the least impassioned. Mr. Whitehouse played with much taste and feeling. Miss Fanny Davies performed with success Chopin's Fantasia Polonaise (Op. 61), an interesting piece, rarely heard, and given at these concerts for the first time. Miss Margaret Hoare was the vocalist, and in songs by Chammade and Tiesen secured the favour of the public.

Herr Siegfried Wagner, only son of Richard Wagner, conducted a concert at the Queen's Hall on Wednesday evening. It is now close on forty years since his father made his *début* as conductor here in London. He was disgusted with his surroundings, annoyed at the "ridiculous Mendelssohn worship," and had lost pleasure in his work, which, curiously, was

"Young Siegfried," an early form of the Siegfried section of the "Ring des Nibelungen." Now the Mendelssohn worship still continues, as the concerts given in connexion with the anniversary of that composer's death have just shown; but we have, in addition, a Wagner worship, which, at any rate in some of its phases, is equally ridiculous. There are serious musicians who recognised Wagner's genius when, without honour or reward, he was fighting against conventionality and insincerity in art; and now the public is feeling its power. Young Siegfried has, therefore, come at a most opportune moment; for, whatever his personal merits, he was certain of a sympathetic reception. The programme contained two pieces by Liszt. It was natural that the young conductor should wish to include the name of his grandfather, who helped and cheered his father during the dark days of adversity; but his selection was scarcely a wise one. The symphonic Poem "Les Préludes" has fine moments; but the "Mephisto Walzer" is a piece of realism in art, as coarse as it is clever. If Liszt was to be represented, why was not the "Faust" Symphony chosen? That work is generally regarded as one of his most important and most interesting. The Wagner music consisted of the "Siegfried" Idyll, the "Flying Dutchman" Overture, the "Vorspiel" and "Liebestod" from "Tristan," and the closing scene from "Die Götterdämmerung." In the last Miss Marie Brema sang with great dramatic power, but the part is too high for her voice. Siegfried Wagner conducts with enthusiasm, and, at times, with great refinement. To criticise him, to compare him with eminent and experienced Wagner conductors, who are, as it were, in our very midst, would be unfair. He is welcomed now, principally, for his father's sake; his own reputation may come with time.

Last Wednesday evening the one hundred and fifty-sixth festival in aid of the funds of the Royal Society of Musicians took place in Westminster Abbey. Dr. Bridge's "Cradle of Christ," a Christmas canticle, composed for the recent Hereford Festival, was performed for the first time in London. The poem is an English version, by Dr. J. Mason Neale, of Giacomone's hymn, "Stabat Mater Speciosa," a companion sequence to the "Stabat Mater Dolorosa." The music is in Dr. Bridge's best style. The work consists of six short numbers, of which the opening chorus, the expressive baritone solo, "Who is He," and the quaint canonic carol-chorus, "Jesus lying in the Manger," specially deserve mention. The solo singers were Mme. Albani and Mr. Daniel Price, and the composer was at the conductor's desk. The programme also included Mendelssohn's "Hymn of Praise" and Handel's "Angels ever bright and fair," as sung by Mme. Albani. The Abbey was very full.

J. S. SHEDLOCK.

OBITUARY.

THE death of Mr. Eugene Oudin cannot be passed over without a word of regret. He was in the prime of life, and his short but successful career as a vocalist gave promise of a brilliant future. He was a true lover of his art: not one who pandered to the taste of the public, but who sought to improve it. The world of musical art can ill afford to lose such men, for they are rare. Mr. Oudin was held in high esteem by his many friends.

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